NATIONAL FILM ARCHIVE

CATALOGUE

Part II

Silent Non-Fiction Films

1895-1934

THE BRITISH FILM INSTITUTE
LONDON
1960

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ue, part II : silent
5-1934

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Foreword by

Sir Arthur Elton

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FOREWORD

WE CAN still consult the orations of Cicero, the commentaries of Julius Caesar and a fair number of the books of Livy. We often have the greatest difficulty in consulting film records of even the most epoch-making events in the first decades of the twentieth century. This is not only because paper, papyrus and parchment are more durable than cellulose nitrate, which is difficult to store, perishable, inflammable, and even spontaneously explosive, but also because the moving picture has positively attracted obliteration. People used to go out of their way to get rid of film the moment it ceased to be profitable. They were contemptuous of anyone who acted otherwise, and even today this attitude still lingers on. What caused it is difficult to decide. It may have come because, in the early days, the established Arts regarded the film as a vulgar interloper. They elbowed it into the back streets and failed to recognise it was the first brand-new art form in a couple of thousand years.

The result was that the people who made films and projected them took a kind of defensive pride in the non-Art which was sweeping the public into the new Picture Palaces. They made a virtue of its supposed no-goodness, and consigned the living material of history to the film strippers by the million foot. For this reason, collections of early films are often little more than random assemblies of scraps, left behind by accident in vaults, dredged out of dustbins, and retrieved from the most unlikely forgotten corners. Inevitably, such collections lack that unity which comes from systematic selection, and it is against a depressing background of deliberate neglect that the present catalogue must be judged.

The heterogeneous, unsystematic nature of the items listed has forced the compilers to arrange the entries alphabetically by country and date instead of under subject categories. Though this gives a certain sense of historical growth, it has the effect at the same time of embedding masterpieces like *The Mechanism of the Brain*, *Turksib*, *Grass*, *Nanook of the North*, *Drifters* and the *Secrets of Nature* series in a mass of ephemeral and unimportant material which in other circumstances could more conveniently have been arranged separately. For example, *Moana* rubs shoulders with *Joe Magee in an Evening at Home*—an account of a chimpanzee in evening dress who removes his gloves, strikes a match, lights a cigarette, rides a bicycle, roller skates and then begins to undress—because both films came out in 1926 and "M" follows "J" in the alphabet.

That so much has been preserved is due to the National Film Archive of the British Film Institute and its devoted librarians, who have brought a scholarly discipline to the systematic study and description of film, and have turned iconography into a science as exacting as bibliography.

Film iconographers do not only have to contend with the inherent disorder of much of their material. The indexing of each single item has complications which the bibliographer is spared. A book can usually be entered in a catalogue under its author, with agreed rules for dealing with anonymous works. Its title page, supported by its contents list, usually provides sufficient material for a subject entry. But films rarely have an author in the accepted sense; their equivalent of a title page is a mass of technical and artists' credits; they never have an equivalent of a contents page, and their title (when one can be traced) often gives no clue as to what is to follow. So each film must be screened before cataloguing, and each entry may take anything from an hour to a whole morning to complete.

There are other pitfalls. Some films purporting to be actual portrayals of events are, in fact, fakes. Film editors, at a loss, say, for a shot of the Zambesi to lend colour to a sequence, will happily slip in a shot of the Mississippi, confident that no one will notice the difference. Under film no. 461, for instance, recording the building of a locomotive at Crewe, there is a scene of the initials "G.W." being transferred to the tender. How could any cataloguer, save a loco-spotter, know that the initials "G.W." belong to Swindon, and that this shot must have been interpolated in error? This is no isolated example of the problems the film iconographer has to face and overcome, and the 1,054 items here recorded represent a formidable volume of detailed scholarship of a kind no one save dedicated film librarians could have undertaken.

When the other volumes of the catalogue come out, listing the Archives' collection of Silent Feature Films, Sound Newsreels, Sound Non-fiction films, and Sound Features, the whole will be a landmark in iconography as important as Lowndes' Bibliographer's Manual, and one which will earn the British Film Institute the gratitude, not only of every film historian, but of every social and cultural historian in the world.

ARTHUR ELTON *28th January, 1960*

INTRODUCTION

WHEN A FILM is acquired by the National Film Archive, such information about it as can be readily obtained, accurate or inaccurate, is immediately entered in a provisional catalogue, maintained in loose-leaf form in our cataloguing department. As soon as possible thereafter the film is viewed, further information is obtained and existing information verified (often at the cost of considerable research) and the details are then entered on the cards which form our permanent catalogue and its several indexes.

In order to make the information in the permanent catalogue more widely available we have undertaken the task of publishing it in a modified form in a series of volumes, each of which will thereafter be kept up to date, at first by supplements, and eventually by reprints, as required. The present volume is the second in this projected series. The first (*Silent News Films, 1895–1933*) was published in 1951;* the third, devoted to silent fiction films, is in course of preparation. Three similar volumes devoted to our sound films will follow. To the best of our knowledge this is a unique pioneer effort in the field of film cataloguing, and we believe these volumes will be recognised as a landmark in the era of visual record and communication into which the world is so rapidly moving.

The present volume has been prepared for the press by the Archive's Chief Cataloguer, Mr David Grenfell. We are much indebted to Sir Arthur Elton for his sympathetic Foreword. As an accomplished documentary film producer who occasionally needs to make use of library material, and as a protagonist for the untapped potentialities of the film as a medium of research and communication, he understands very well, no one better, the problems which confront us in documenting our collections.

ERNEST LINDGREN
Curator

*In 1951 the National Film Archive was known as the National Film Library; its title was changed in July 1955.

ARRANGEMENT OF THE CATALOGUE

THE FILMS in this catalogue were produced over a period of almost half a century, and after due consideration it was decided that a chronological arrangement under country was preferable to a classified subject arrangement. Although documentary, scientific, educational and other non-fiction films are often requested and selected by subject, the content of many films is so varied that any classified subject arrangement would have required a confusing number of cross-references and multiple entries. The National Film Archive, by adopting a chronological arrangement under country (an arrangement which will be applied throughout the published catalogues), has tried to meet the needs of film historians wishing to study the development of non-fiction films in each country; and by providing a full alphabetical subject index, has also attempted to satisfy the demands of particular subject interests. Owing to limitations of space, the synopses accompanying the main entries have been compressed, and many subjects and personalities listed in the subject index will not be cited in the main entry; this applies particularly to feature length films.

As already stated, the films are arranged chronologically under country of origin, and wherever possible the date used is the date of first release. Where this is not ascertainable, the date of production is used, or the date of the film stock preceded by an asterisk. If none of these dates are known, an approximate date is supplied and preceded by a "circa" notation.

The films are entered under the original release title in the language of the country of origin, and if this title is not the same as that on the film copy held by the Archive it is enclosed in square brackets. Where the original title is not known, the film is entered under the title on the copy held. Where the title is missing and not ascertainable, a descriptive title has been provided and is enclosed in parenthesis. All titles are listed in the title index, with appropriate references.

Production credits are added wherever possible. Those which do not appear on the film copy and have been supplied from secondary sources are entered in square brackets. Contemporary periodical or other references are also added, although in some cases these may not be complete.

The footage of each film is provided, but details of film gauge and

form of copy, whether negative or positive, have been omitted since these are subject to variation. Although every effort has been made to ensure that the information provided is accurate, the nature of film documentation and the limited source material available makes this task extraordinarily difficult, and any corrections or additional information would be gratefully received.
D.G.

Credit Abbreviations

a.d.: Art director
d.: Director
dist.: Distributor
ed.: Editor
l.p.: Leading players
p.: Producer
p.c.: Production company
ph.: Photography
sc.: Script or scenario

AUSTRIA

1912 [1]

A DAY AT AN AUSTRIAN IRON MINE. *p.c.*: Sascha Filmindustrie. *dist.*: [Warwick Trading Company].

General view of the mine; pneumatic drill at work; explosion of dynamite and electric charges; one of the galleries; transporting the ore by locomotive and conveyors; charging the furnace with ore; liquid iron; an iron-stone fossil specimen. (328ft.) *English titles.*

Refs.: Bioscope, **14** (285), March 28, 1912, p. 962

BELGIUM

1914 [2]

The BELGIAN FRONT. *p.c.*: Service Cinématographique de l'Armée Belge. *dist.*: [Visual Education].

Views of a devastated village; soldiers camouflaging roads with netting; infantry resting; they are alerted and move across a field to take up positions. The advance to Dixmude, with scenes of the devastated village of Caeskerke. Trenches leading to the advance line; mortars being fired from an advance trench. A stretcher party bearing a dead soldier is saluted as it moves along a road. Views of Dixmude; a patrol advances into no-man's-land under the blaze of Very lights. (617ft.) *English titles.*

1919 [3]

[YPRES] (title missing). *p.c.*: Service Cinématographique de l'Armée Belge. *dist.*: [Visual Education].

The railway station, the army barracks, the main square and various churches—all devastated. President Wilson inspecting the ruins. (1,085ft.) *English titles.*

1928 [4]

A BELGIAN SHOE FACTORY (*c.* 1928). *sp.*: Chaussures F.F., Bruxelles. *p.c.*: L'Essor Cinégraphique.

The process of manufacturing boots and shoes in the factory of Chaussures F.F. from the cutting of the leather to finishing and packing. The film ends with customers being fitted in a shop and workers leaving the factory at the end of the day. (1,892ft.) *English titles.*

CANADA

1927 [5]

PRINCES AND PREMIER. *p.c.*: Associated Screen News. *ed.*: Terry Ramsaye. *ph.*: Tracy Mathewson, James W. Campbell.

The Prince of Wales, Prince George and Mr. and Mrs. Baldwin embarking on the *Empress of Australia* for a tour of Canada. Arrival at Quebec; visit to Chateau Frontenac and to Lieutenant-Governor Perodeau. Sailing on the *St. Lawrence* to Montreal. Scenes in Montreal and in Ottawa. A garden party at Rideau Hall, the home of the Governor-General, Lord Willingdon. The Prince of Wales unveils a monument to Sir Wilfrid Laurier and the Royal party then sail up the St. Lawrence on the *Magedoma*. Visit to Toronto. The Prince opens the International Peace Bridge at Fort Erie. The Prince at a ranch at High River. (1,089ft.)

CYPRUS

1929 [6]

CYPRUS. *sp.*: Government of Cyprus. *p.c.*: British Instructional Films. *ph.*: Stanley Rodwell.

Four reels of unedited material on the island of Cyprus. Kyrenia; the Royal Swedish Archaeological Society's excavations at Soli. Nicosia; the Mosque; Kitchener's house; a forestry exhibition attended by the Governor, Sir Ronald Storrs. Various trades and occupations; the Roman ruins at Salamis; a Moslem wedding procession. (2,776ft.)

Refs.: Bioscope, **59** (1176), April 17, 1929, p. 36

CZECHOSLOVAKIA

1931 [7]

[ZA SLOVENSKYM LUDEM] (title missing) (section). *p.c.*: Československý Filmový Tydenik. *p.*: Karel Plicka. *ph.*: Karel Plicka. *dist.*: Film Society (London).

Part of an ethnographical survey of Czechoslovakia, presenting the traditional games of Slovak young people. Groups of boys and girls in national costume in the Horni Hron Valley first demonstrate their games and are followed by young shepherds of High Tratas. (1,017ft.) *English titles.*

Refs.: Film Society (London). Programme 54, March 20, 1932

DENMARK

1913 [8]

[BORNHOLMS FÖRSTE BJERGBANE]. *p.c.*: Nordisk Films Kompagni.

Shots taken from a moving train along the new railway on the Danish island of Bornholm. The train passes through Helligdommen station to Rönne station. (285ft.) *English titles.*

Refs.: Bioscope, **21** (369), November 6, 1913, suppl. p. ix
Kine. mthly. film rec., **2** (19), November 1913, p. 146

FRANCE

1884–1886 [L'ETUDE DES MOUVEMENTS] (section). *p.*: [E. J. Marey]. [9]

Examples of E. J. Marey's chronophotography on moving plates demonstrating the movements of a chicken, goat and sheep, a man running and jumping and the sword strokes of two fencers. (51ft.)

Refs.: Gastine, Louis. La chronophotographie. Paris, 1897
Marey, E. J. Movement. Transl. by Eric Pritchard. London, 1895
Bioscope, May 27, 1909, p. 27

1895 [10]

[ARRIVÉE D'UN TRAIN EN GARE]. *p.*: Louis Lumière. *dist.*: [Warwick Trading Company].

The arrival of a train at La Ciotat showing embarking and disembarking passengers. (49ft.)

Refs.: Rev. gen. des sciences, **6** (14), July 30, 1895, p. 633
Warwick Trading Company. Catalogue [1898], p. 24 (no. 1653)
Bessy, Maurice *et* Lo Duca. Louis Lumière. Paris, 1948 p. 42 *et al.* (Lumière no. 8)

1896 [11]

[Les BAINS DE DIANE A MILAN]. *p.c.*: [Société Lumière]. *ph.*: [M.A. Promio]. *dist.*: [Charles Urban Trading Company].

A general view of the swimming baths at Milan with a number of men performing high dives from the diving boards. (49ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 144 (Lumière no. 277)
Mesguich, Félix. Tours de Manivelle. Paris, 1933, p. 12

[12]

[BATAILLE DE BOULES DE NEIGE]. *p.c.*: [Société Lumière]. *dist.*: [Charles Urban Trading Company].

A snowballing contest in a snow-covered, tree-lined avenue in which a bowler-hatted man, some women and boys participate. A cyclist endeavours to ride between the contestants and falls from his machine. (48ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 146 (Lumière no. 101)

[13]

[FIRE IN A COURT] (*c.* 1896). *p.c.*: [Société Lumière]. *dist.*: [Charles Urban Trading Company].

Firemen place a ladder against a building from which smoke is billowing and effect a rescue. The building is in a courtyard which is crowded with fire-fighting apparatus and is photographed from above. (52ft.)

1896 *Refs.*: Charles Urban Trading Company. Catalogue, November 1903, p. 145
(*cont.*) (Lumière no. 780)

(FRENCH RIVER SPORTS) (France?, *c.* 1896). [14]
A rowing boat containing nine men passes before the camera, followed by a single rower together with another boat containing four men; a single skiff follows which over-turns and plunges its occupant into the water. (49ft.)

(FRENCH STREET SCENE) (France?, *c.* 1896). [15]
A French street scene showing horse-drawn vehicles including a furniture van. (45ft.)

[16]
[GROS TEMPS EN MER] (*c.* 1896). *p.c.*: [Société Lumière]. *dist.*: [Charles Urban Trading Company].
Waves breaking against a rock in the right foreground. A coastline is seen in the distance. (46ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 147 (Lumière no. 52)

[17]
[LEAVING JERUSALEM BY RAILWAY]. *p.c.*: [Société Lumière]. *dist.*: [Charles Urban Trading Company].
The departure of a train from Jerusalem railway station, taken from the rear of the train and showing the station and people on the platform. (48ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 149 (Lumière no. 408)

[18
[A LEVEL CROSSING AT JOINVILLE-LE-PONT (*c.* 1896). *p.c.*: [Path Frères].
Pedestrians and cyclists holding their bicycles await the passing of a train; after the train has passed the gates are opened and the flow of traffic starts again. The cyclists, one of them a woman wearing bloomers, push their bicycles across. (43ft.)

Refs.: Pathé Cinématograph Co. Catalogue, May 1903, p. 15 (no. 413)

(POMPIERS—LYON) (*c.* 1896). *p.c.*: [Société Lumière]. [19]
Four fire-engines, drawn by white horses, race towards the camera up a broad street; pedestrians cross the street after they have passed, including a man drawing a small handcart. (39ft.)

[20]
[POMPIERS—SORTIE DE LA POMPE] (*c.* 1896). *p.c.*: [Société Lumière] *dist.*: [Charles Urban Trading Company].
Five horse-drawn fire-engines are seen leaving a fire station at Lyon followed by a crowd of men and boys. (53ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 145 (Lumière no. 76)

[PONT DE LA TOUR]. *p.c.*: [Société Lumière]. [21]
A boat is seen passing under Tower Bridge and sailing into the distance. (48ft.)
Refs.: Bessy, Maurice *et* Lo Duca. Louis Lumière. Paris, 1948, p. 57 (Lumière no. 253)

[22]
[PONT DE WESTMINSTER] (*sic*) (THE TOWER OF LONDON?). *p.c.*: [Société Lumière].
Taken from a moving vessel, the camera passes the Tower of London up to Tower Bridge. Various river craft are seen. (35ft.)

Refs.: Bessey, Maurice *et* Lo Duca. Louis Lumière. Paris, 1948, p. 57 (Lumière no. 254)

(RIVER SCENES) (France?, *c.* 1896). [23]
Views taken from a boat passing down a river, possibly the Seine, showing the river bank and moored barges. (44ft.)

1896 (TRAIN ENTERING A COUNTRY STATION) (France?, *c.* 1896). [24]
(*cont.*) A train enters a station on the platform of which several men are waiting; passengers disembark from the train. (44ft.)

(WORKERS LEAVING A FACTORY) (France ?, *c.* 1896). [25]
Men and women workers are seen leaving a factory; a horse-drawn bus marked "Omnibus de Montreuil" passes before the camera. (43ft.)

1897 [26]
[AMERICAN WARSHIP "SAN FRANCISCO" AT VILLEFRANCHE] (*c.* 1897) . *p.c.*: [Société Lumière]. *dist.*: [Charles Urban Trading Company].
Close shot of the battleship's hull from a moving vessel—passing the stern on which the American flag is flying. The camera passes on to the coast of Villefranche photographing a yacht at the same time. (30ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 149 (Lumière no. 436)

[27]
[The CATTLE MARKET (LYONS, FRANCE)] (*c.* 1897). *p.c.*: [Société Lumière *dist.*: [Warwick Trading Company].
A busy market scene showing cattle, sheds, men in smocks, and cattle carts which are driven towards and past the camera. (51ft.)

Refs.: Warwick Trading Company. Catalogue [1898], p. 50 (no. 1625)

[28]
[MILITARY REVIEW—MARCH PAST OF INFANTRY] (*c.* 1897). *p.c.*: [Société Lumière]. *dist.*: [Charles Urban Trading Company].
A parade of French troops passing before the camera. (43ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 146 (Lumière no. 514)

[29]
[NIAGARA—LES CHUTES]. *p.c.*: [Société Lumière]. *dist.*: [Charles Urban Trading Company]. *ph.*: [Félix Mesguich].
Shots of the head of Niagara Falls. (48ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 152 (Lumiére no. 339)
Mesguich, Félix. Tours de Manivelle. Paris, 1933, p. 16

[30]
[RUSSIAN DRAGOONS—CHARGE AND DISMOUNT]. *p.c.*: [Société Lumière]. *dist.*: Charles Urban Trading Company.
A squadron of Russian cavalrymen, all mounted on white horses, charge towards the camera. When half way, one line dismounts and takes up a firing position. (91ft.)

Refs.: Warwick Trading Company. Catalogue [1898], p. 23 (no. 1781)

[31]
[24e CHASSEURS ALPINS—SAUT D'OBSTACLES] (*c.* 1897). *p.c.*: [Société Lumière].
French Alpine troops with rifles slung across their backs climb over a wall, whilst others, coming from a reverse direction, jump from the wall. (50ft.)

Refs.: Bessy, Maurice *et* Lo Duca. Louis Lumière. Paris, 1948, p. 56 (Lumière no. 172)

(The WATER CHUTE) (*c.* 1897). *p.c.*: [Société Lumière]. [32]
Passengers in a pleasure boat are seen descending a water chute and disembarking at a platform. (50ft.)

1898 [33]
[A HEAVY LOAD] (*c.* 1898). *p.c.*: [Société Lumière]. *dist.*: [Charles Urban Trading Company].
A team of horses, led by a man wearing a smock, drag a waggon load of stone along a cobbled street. The team passes before the camera and passers-by and carriages are seen in the distance. (42ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 144 (Lumière no. 627)

1898 (*cont.*) [LOURDES] (*c.* 1898). *p.c.*: [Société Lumière]. [34]
Pilgrims at Lourdes pass before the camera. Some are in bath chairs and are attended by nuns, nurses and priests. A group of women pilgrims is seen wearing medallions. (44ft.)

[35]
[PANORAMA PRIS D'UNE TRAIN EN MARCHE]. *p.c.*: [Georges Méliès, Star Films, Paris]. *dist.*: [Warwick Trading Company].
Taken from the top of a centre carriage of a moving train, the film shows the tops of the preceding carriages and engine as it winds its way past stations, under bridges and viaducts. On one of the stations the words "Bel-Air-Ceinture" are distinguishable. (63ft.)

Refs.: Sadoul, Georges. An index to the creative work of Georges Méliès. Special suppl. to *Sight and sound*, August 1947. (Index series no. 11), p. 10 (no. 151)
Warwick Trading Company. Catalogue, April 1901, p. 59 (no. 4151)

[36]
[VISITE SOUS-MARINE DU "MAINE"]. *p.c.*: Georges Méliès, Star Films, Paris. *dist.*: [Warwick Trading Company].
A reconstruction of the salvage work on the U.S.S. *Maine* which was blown up in Havana Harbour on February 15, 1898. Divers are seen exploring a shattered hulk on the sea-bed and removing a "body". (63ft.)

Refs.: Sadoul, Georges. An index to the creative work of Georges Méliès. Special suppl. to *Sight and sound*, August 1947. (Index series no. 11), p. 10 (no. 147)
Warwick Trading Company. Catalogue, 1901, p. 59 (no. 4147)

1899

(A GAME OF CARDS) (France?, *c.* 1899). [37]
Three men sit at a table in the open air playing cards and reading a newspaper; they are served with drinks by a self-conscious, giggling waitress. The waitress is blonde and one of the men is wearing a straw boater. (63ft.)

(A TRAIN ENTERS A STATION) (France?, *c.* 1899). [38]
A train is seen entering a station; passengers embark and disembark. The locomotive bears the number 3528. (24ft.)

1900

[ALERTE DE POMPIERS] (*c.* 1900). *p.c.*: [Société Lumière]. [39]
Horse-drawn fire engines emerging from the Metropolitan Fire Brigade Head quarters in Southwark. (42ft.)

[COWS LEAVING A COW SHED]. *p.c.*: [Pathé Frères]. [40]
A herd of cows are seen being driven by some men from a cow shed and through a pool of water towards the camera. (42ft.)

Refs.: Pathé Cinématograph Co. Catalogue, May 1903, p. 14 (no. 347)

(DRUMMERS IN A CONTINENTAL TOWN) (France?, *c.* 1900). [41]
Three drummers play and dance before a crowd gathered in front of an entrance to a park in a continental, possibly Basque, town. (50ft.)

(The FISHING BOAT "VILLE DE BOULOGNE") (France?, *c.* 1900). [42]
Men are seen hauling in the nets and packing fish on a trawler whose lifebelt is marked *Ville de Boulogne*. (110ft.)

(ROUGH SEA BREAKS AGAINST A SEA WALL) (France?, *c.* 1900). [43]
Series of views of waves dashing against a stone breakwater, with cliffs in the background. (75ft.)

[44]
[SPANISH BULLFIGHT—MANTLES AND BANDERILLES]. *p.c.*: [Société Lumière]. *dist.*: [Charles Urban Trading Company].
A bull is seen being played by men with capes; a banderillo on a horse thrusts a dart into the bull's neck and further play follows. (43ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 152 (Lumière no. 1112)

1900

(*cont.*) (VIEWS FROM A TRAIN ON A MOUNTAINSIDE) (France?, *c.* 1900). [45]
Views taken from a train, of mountains and a valley below. (150ft.)

[46]
(WAVES BREAK ON A ROCKY SHORE) (France?, *c.* 1900). *p.c.*: Gaumont Company.
Shots of some low rocks with the waves breaking over them. (50ft.)

1902

[DRAGOONS CHARGING]. *p.c.*: [Pathé Frères] [47]
A troop of French Dragoons is seen riding towards and past the camera. (34ft.)
Refs.: Pathé Cinématograph Co. Catalogue, May 1903, p. 67 (no. 748)

(LIVING WORDS) (France?, *c.* 1902) . [48]
A display by a large number of boys dressed in white sailor suits who form themselves into the words "Vive la France" and then "Gaillard". The words are formed on a grassy bank and when the boys break their formation they race towards the camera. (145ft.)

1904 [49]
(CAPTURE OF RUSSIAN GUN POSITION) (France?, *c.* 1904) (*Extract from* RUSSO-JAPANESE WAR PROGRAMME) (Great Britain, 1905). *p.c.*: [Pathé Frères?].
Japanese soldiers scramble up a slope and capture a Russian gun position. The Japanese flag is much in evidence. This appears to be an enacted scene. (1,062–1,127ft.)

[50]
(JAPANESE SOLDIERS SCALING WALL) (France?, *c.* 1904) (*Extract from* RUSSO-JAPANESE WAR PROGRAMME) (Great Britain, 1905). *p.c.*: [Pathé Frères?].
A number of Japanese soldiers scramble over a wall and land in front of the camera. One of them carries the Japanese flag. They then return, helped by some soldiers who remained on top of the wall. This appears to be an enacted scene. (981–1,052ft.)

1905

CHAMPAGNE MAKING. *p.c.*: [Gaumont Company]. [51]
Views of the champagne industry showing the picking of the grapes, sorting, the workers at their meal and afterwards dancing, pouring the wine into barrels and, finally, bottling. (405ft.) *English titles.*
Refs.: Gaumont Co. "Elge" list 71, November 1905, p. 13 (no. 1701)

1906 [52]
CONSTRUCTION EINES FISCHERBOOTES (*c.* 1906). *p.c.*: Pathé Frères.
Depicts the various stages in the construction of a fishing boat and its launching. The final shots show the completed boat sailing out of a harbour with a fishing fleet. (393ft.) *German titles.*

(INDIAN SCENE OF PROCESSION) (*c.* 1906). *p.c.*: [Pathé Frères]. [53]
An Indian procession of state which includes a carriage in which are seated a man in uniform and a woman with a sunshade. (138ft.)
[Note: This may possibly be part of a procession in honour of the visit of the Prince and Princess of Wales (King George V and Queen Mary), which took place from December 1905 to January 1906.]

VIEWS AND PEOPLE IN CEYLON (*c.* 1906). *p.c.*: Pathé Frères. [54]
Shots taken from a moving train; a man shaving another man's head and trimming his beard; women and children bathing in a river; a mongoose fights with a snake; mule carts in a street; children swimming in a river; elephants bathing. (555ft.) *English titles.*

1907

FOX AND RABBITS. *p.c.*: Pathé Frères. [55]
A small fox plays with two rabbits in a pen and seizes one by the rear leg; a mongrel dog appears on the scene and chases the fox around the pen watched by the rabbits. (62ft.) *English titles.*

1907 [NOS AMIS LES CHIENS] (title missing). *p.c.*: Pathé Frères. [56]
(*cont.*) Shows how intelligent dogs can be used in the service of man. A French peasant is seen with a retriever; a woman urges a dog to enter a wheel which it begins to turn; a dog draws a small cart in which is seated a legless man; a sheep-dog is seen with a shepherd and his flock; a dog goes the rounds with a milk cart; a dog retrieves a duck from a pond; a fight between a dog and a fox. (305ft.) *English sub-titles.*

Refs.: Kine. & lantern wkly., **1** (12), August 1, 1907, p. 189

1908

BAKING BREAD IN FRANCE (*c.* 1908). *p.c.*: Pathé Frères. [57]
Oxen plough up the land before the seed is sown; the ripe corn is cut and the sheaves are stooked; gleaners garner the ears of wheat left over from the harvest. When the corn has been threshed from the straw it is ground into flour and transported to the bakery where a woman mixes the dough in a large open-air vat. A man assists the woman to place the loaves in an oven and superintends the baking. A baked loaf. (459ft.) *English titles.*

[58]
[A COLLECTION OF POSTAGE STAMPS] (title missing). *p.c.*: [Pathé Frères].
A wizard shows a man in 18th century costume stamps which are assembled by trick work. After each stamp is shown a suitable national dance is performed and the stamp is presented to the onlooker. (419ft.) *English sub-titles.*

Refs.: Bioscope, (104), October 9, 1908, p. 11

GYPSY LIFE (*c.* 1908). *p.c.*: Pathé Frères. [59]
A gypsy encampment with children playing, a woman washing clothes and a man feeding a horse; a man makes plant stands which the women sell; mending shoes; a fairground. (312ft.) *English titles.*

[60]
[HOMEWORK AND STREET SCENES IN CHINA] (title missing). *p.c.*: [Pathé Frères].
An embroideress working in her home; beggars in the street; a street barber at work; making lanterns; a communal kitchen; a small boy enjoying a bowl of rice. (392ft.) *German sub-titles.*

Refs.: Kine. & lantern wkly., **2** (47), April 2, 1908, p. 354

[61]
[IN CHINA—A TRIP ON THE IMPERIAL CANAL] (title missing). *p.c.*: Pathé Frères.
Junks and sampans are seen on this commercial route of Northern China, interposed with shots of nearby rice-fields. A primitive water wheel in operation; coolies loading junks with logs and salt; the quayside at Shanghai. (395ft.) *German sub-titles.*

Refs.: Kine. & lantern wkly., **2** (48), April 9, 1908, p. 390

MEXICAN ARMY. *p.c.*: [Urban-Eclipse-Radios]. [62]
A military parade in Mexico. Demonstrations of field telephones at work; surveying; horse-drawn artillery; artillery firing; bridge-building. (446ft.) *English titles.*

Refs. Bioscope, December 2, 1909, p. 9

NAVAL LIFE IN CHINA . *p.c.*: Pathé Frères. [63]
Scenes in the river port of King-to-Schou (*sic*) showing river craft including a war-junk and the departure of a fishing fleet. (412ft.) *English titles.*

Refs.: Kine. & lantern wkly., **2** (50), April 23, 1908, pp. 410, 424

The OYSTER FROM BED TO TABLE. *p.c.*: Pathé Frères. [64]
Gathering the oysters by sailing boat; washing and packing; a diner in a restaurant ordering and eating oysters. (382ft.) *English titles.*

Refs.: Kine. & lantern wkly., **3** (59), June 25, 1908, p. 139

1908 [65]

(*cont.*) The PARIS FIRE BRIGADE AT THE GYMNASIUM. *p.c.*: Pathé Frères.
The firemen are seen scaling walls and climbing ropes at high speed, vaulting and somersaulting over a bar and performing various gymnastic feats on parallel bars. Finally they give a display of mass drilling. (423ft.) *English titles.*

Refs.: Kine. & lantern wkly., **3** (56), June 4, 1908, p. 77

A PRIMITIVE BRICKFIELD. *p.c.*: Pathé Frères. [66]
Shows how bricks are made. First the clay is moulded and dried, then baked and the bricks and tiles come out of the oven ready for use. A builder at work with the new bricks. (353ft.) *English titles.*

Refs.: Kine. & lantern wkly., **3** (53), May 14, 1908, p. 2

[67]
[A VISIT TO THE PUBLIC NURSERY] (title missing). *p.c.*: Pathé Frères.
Scenes in a French day nursery intended for the reception and care during the day of children whose parents are at work. Women arrive with babies in their arms and in perambulators. A baby is bathed and dressed, another is taught to walk. Small children are seen being weighed and fed, at play and dancing and resting in cots in a dormitory. (433ft.) *German sub-titles.*

Refs.: Kine. & lantern wkly., **2** (48), April 9, 1908, pp. 374, 390

1909

ADELAIDE AND ITS ENVIRONS. *p.c.*: Pathé Frères. [68]
Views of the city and environs as seen from a moving train; panorama of the streets and buildings in the city; the Governor-General, Lord Dudley, boarding a naval launch to watch a yacht race in the harbour. (270ft.) *English titles.*

Refs.: Bioscope, May 13, 1909, p. 25

Eine ARABISCHE PILGERFAHRT. *p.c.*: Pathé Frères. [69]
A procession of Arabs bearing standards make their way along a winding road. Shots follow of men and women singing, dancing and beating drums. (272ft.) *German titles.*

Refs.: Bioscope, (124), February 25, 1909, p. 24

BIG FOUNTAINS AT VERSAILLES (*c.* 1909). *p.c.*: Pathé Frères. [70]
The crowded gardens at Versailles, with the palace in the background followed by shots of the fountains breaking into clouds of spray and cascading into the pools and lakes below. (335ft.) *English titles.*
[Note: This may be part of a film called A VISIT TO VERSAILLES made in 1909.]

Refs.: Bioscope, **1**, February 25, 1909, p. 24

[L'INDUSTRIE DE LA BOUTEILLE] (title missing). *p.c.*: Pathé Frères. [71]
Collecting sand; mixing the sand with chemicals; glass-blowers shape the heated glass into various vessels; when the glass has cooled the bottles are wheeled in barrows to another part of the factory where they are inspected and placed on the ground; washing and stacking by women workers; packing for transport. (312ft.) *English sub-titles.*

Refs.: Coissac, G. Michel. Histoire du cinématographe. Paris, 1925, p. 570

SCENES IN MOROCCO (*c.* 1909). *p.c.*: [Pathé Frères]. [72]
Scenes of a harbour followed by street and market scenes in a town, possibly Marrakech. (479ft.) *English titles.*

1910

AMONGST THE CHILLUKS (*sic*). *p.c.*: Pathé Frères. [73]
A Shilluk family is seen emerging one after another from a mud hut with a thatched conical roof. Men and boys are seen attending to their cattle and leading them out to pasture; a boy milks a cow. The construction of a hut; women preparing a meal. (300ft.) *English titles.*

Refs.: Bioscope, (207), September 29, 1910, p. 27

1910
(*cont.*) [ARTISTIC PLATES]. *p.c.*: Pathé Frères. [74]
The making of ceramics at Nevers. Preparation and mixing of the clay; a potter at work on his wheel; baking; the final stages, including the painting of plates by women after which they are dipped into a solution; various finished products being displayed by a man in peasant costume. (276ft.) *English titles.*

Refs.: Bioscope, March 3, 1910, p. 62 (listed)

(CANAL LIFE OF ST. OMER) (*c.* 1910). *p.c.*: Pathé Frères. [75]
A funeral procession on the water; news is relayed by a man standing in a rowing boat and beating a drum; live-stock is transported in rowing boats; a priest gives a blessing from a boat. (512ft.)

[76]
[A COCO-NUT TREE PLANTATION IN SINGAPORE] (title missing). *p.c.*: Pathé Frères.
Boys collecting the nuts from the trees; they are formed into rafts and poled down river; the outer shell is thrashed and softened and removed to make fibre; the pulp, now called copra, is removed, packed and weighed; a native market for the sale of coco-nut oil. (437ft.) *English titles.*

Refs.: Bioscope, February 10, 1910, p. 55

[77]
The DYTISCUS AND ITS LARVA [(Pathé Frères scientific series)]. *p.c.*: Pathé Consortium. *d.*: *Dr.* Jean Comandon.
Close shot of the head of a Dytiscus beetle; the beetle held between a finger and thumb; a larva in a tank; it seizes and devours a tadpole; similar treatment of a small fish; it attacks a salamander; the beetle in a tank with tadpoles; it seizes a tadpole and eats it. (509ft.) *English titles.*

Refs.: Bioscope, December 8, 1910, p. 19

[78]
[Les GORGES DE LA BOURNE] (title missing). *p.c.*: Gaumont Company.
Views taken from a moving train of the countryside around the river Bourne, including a shot of the Sejourne Viaduct. (258ft.)

Refs.: Bioscope, (201), August 18, 1910, p. 29

(HARPOONING AND CANNING FISH) (*c.* 1910). *p.c.*: Pathé Frères. [79]
Harpooned fish are hauled out of the water and taken to the canning factory; here they are cut up, cooked, and placed in tins. Some liquid is poured into each tin and the lids are sealed by a machine. (286ft.)

[80]
(HEAD-DRESSES OF DIFFERENT PERIODS) (France?, *c.* 1910). *p.c.*: Gaumont Company.
A series of floral frames in the centre of which appears the head and shoulders of a woman wearing headgear typical of a date which appears beneath the frame. The dates range from 1350 to 1910. (295 ft.) *English titles.*

1910
[HERRING FISHING AT BOULOGNE]. *p.c.*: Pathé Frères. [81]
Scenes on board the fishing trawler; hauling in the nets; sorting and cleaning the fish; arrival at port; unloading the catch; mending the nets. (305ft.) *English titles.*

Refs.: Bioscope, February 3, 1910, p. 53

[82]
[HUNTING THE HIPPOPOTAMUS ON THE UPPER NILE] (title missing). *p.c.*: [Pathé Frères].
A safari shooting at a herd of hippopotamuses; a carcase is towed to the bank. (177ft.)

Refs.: Bioscope, October 20, 1910, p. 29

[83]
MADAGASCAR—MANNERS AND CUSTOMS OF THE SAKALAVAS. *p.c.*: Pathé Frères.
Rounding up and capturing wild buffalo; wrestling and boxing; male and female hairdressing; exchange of gifts with a white man; a Sakalava woman of rank. (313ft.) *English titles.*

Refs.: Bioscope, (202), August 25, 1910, p. 29

PEKIN ET SES ENVIRONS. *p.c.*: Pathé Frères. [84]
A camel caravan carrying cotton; the Great Wall of China; an open-air kitchen in the city; the bodies of some rioters (Boxers?) following execution; the funeral of a rich man contrasted with that of a poor man. (304ft.)

Refs.: Bioscope, February 24, 1910, p. 47

[85]

ROYAN (FRANCE) AND ITS ENVIRONS (*c.* 1910). *p.c.*: Pathé Frères.
Casino and beach; harbour; scenes of the coast; beach at Pontaillac; beach at Bureau; rocks at Vallières; rocks at Pont au Diable; rough weather on the Grande Côte; the twisted pine trees at Grande Côte; windmill at Meschers; the Huguenot grottoes. (382ft.) *English titles.*

SCENES IN THE FRENCH COLONIES (*c.* 1910). *p.c.*: Pathé Frères. [86]
An unidentified temple ceremony and domestic scenes in French Indo-China; various shots of African native dances. (344ft.)

[SHOOTING RAPIDS IN JAPAN] (title missing). *p.c.*: Pathé Frères. [87]
Embarking on small boats and moving off down river; the boats passing through a ravine, negotiating rocks and waterfalls until calm water is reached. (345ft.)

Refs.: Bioscope, December 22, 1910, p. 31

[A STUDY OF FLOWERS] (title missing). *p.c.*: Pathé Frères. [88]
A series of dahlia flower heads; a general flower arrangement; lilies opening and the bursting of a bud shown by means of time-lapse cinematography. (236ft.)

Refs.: Bioscope, October 6, 1910, p. 28

A TRIP ON THE ZAMBESI (section) (France?, *c.* 1910). [89]
A view of the Zambesi from the banks; a boat leaving the shore; canoes on the river coming in to land. (80ft.)

TUNNY FISHING IN SICILY. *p.c.*: Pathé Frères. [90]
The fishermen are seen leaving harbour and standing by to spear the huge fish as they leap and plunge through the waves. The tunny thus caught are hauled up over the side of the vessel and stowed below. The fishing fleet then return to harbour with their catch; the fish are pulled up on the beach and taken to sheds where they are cleaned and cut up before being packed into baskets for the market. (567ft.) *English titles.*

Refs.: Bioscope, October 20, 1910, p. 27

1911

CHRYSANTHEMUMS. *p.c.*: Gaumont Company. [91]
A flower study, showing chrysanthemums of varying sizes and petal shapes. Close shots of five different flower-heads. (146ft.) *English titles.*

Refs.: Bioscope, January 19, 1911, p. 33

CHRYSANTHEMUMS. *p.c.*: Pathé Frères. [92]
Three blooms are pruned with scissors; a girl passes through a glasshouse and picks several specimens to form a bouquet; each specimen is then displayed individually, being taken in turn by the girl from a large vase. (210ft.) *English titles.*

Refs.: Bioscope, March 9, 1911, p. 29

[La FLEUR ARTIFICIELLE]. *p.c.*: Pathé Frères. *d.*: [Jean Benoit-Levy]. [93]
The making of artificial flowers. Cutting of the petals by machinery; colouring; goffering; making the flowers; mounting them; a display of finished flowers. (340ft.) *English titles.*

Refs.: Bioscope, March 30, 1911, p. 37

[FRENCH ARMY HORSES] (title missing). *p.c.*: Pathé Frères. [94]
The watering of horse of the French cavalry in a river. (194ft.)

Refs.: Bioscope, **13** (262), October 19, 1911, suppl. p. v

1911 KOPENHAGEN. *p.c.*: Eclair. [95]
(*cont.*) Various views of Copenhagen taken from above showing the Raadhus and Raadhus Plads; the Sound; the harbour; the Christiansborg and monument to Frederik V taken from the tower of the Frederikskirke. (265ft.) *German titles.*

Refs.: Bioscope, **13** (265), November 9, 1911, suppl. p. xiii

The MANUFACTURE OF PAPER. *p.c.*: Gaumont Company. [96]
Unloading bales of material at the paper mill; pulping; microscopical shot of paper fibres; pulp being spread on felt blankets to be solidified; paper being passed over heated rollers; glazing; the cutting machine; girls counting the reams; loading the paper into a van. (384ft.) *English titles.*

Refs.: Bioscope, **12** (259), September 28, 1911, suppl. p. xiii

(METAMORPHOSES OF A BUTTERFLY) (*c.* 1911). *p.c.*: Pathé Frères. [97]
A caterpillar feeding on carrot leaves; close shot of horns; five caterpillars feeding; a single caterpillar in close shot; metamorphoses to a chrysallis and then to a butterfly; the butterfly spreads its wings and flies to some flowers. (325ft.) *English titles.*

NIAGARA FALLS. *p.c.*: Pathé Frères. [98]
A series of views of Niagara Falls, including the great cataract. (236ft.) *English titles.*

Refs.: Bioscope, **13** (265), November 9, 1911, suppl. p. iii

[OPENING FLOWERS] (title missing). *p.c.*: Gaumont Company. [99]
Tulips; hyacinths; roses; and cyclamen shown opening by the use of accelerated cinematography. (203ft.) *English titles.*

Refs.: Bioscope, **11** (235), April 13, 1911, suppl. p. xxi

PINEAPPLE INDUSTRY. *p.c.*: Pathé Frères. [100]
The pineapples are unloaded from a cart in the street; their ends are chopped off; they are loaded into baskets and removed by coolies. The husks are removed, the fruit chopped up and placed in cans; each can is filled with syrup, soldered, labelled and packed. The whole process is completed by native labour, presumably in Singapore. The last shot shows a European woman sampling the finished product. (286ft.) *English titles.*

Refs.: Bioscope, **12** (252), August 10, 1911, suppl. p. iii

The PORTUGUESE CENTAURS. *p.c.*: Eclair. [101]
Portuguese cavalrymen ride down a flight of steps and then across country, jumping ditches and streams. (513ft.) *English titles.*

Refs.: Bioscope, **12** (259), September 28, 1911, suppl. p. xvii

[La RADIOGRAPHIE ET SES APPLICATIONS]. *p.c.*: Pathé Frères. [102]
"A study of the articulations of a living subject cinematographed directly on the screen by means of x-rays." The demonstration takes place in a laboratory and the various pictures shown include the foot, a guinea pig's digestive organs, the respiration of a monkey; a bird is then seen being placed in a wooden box which is then x-rayed. The last shot shows a man behind the x-ray screen with x-ray pictures of his chest. (205ft.) *English titles.*

Refs.: Bioscope, **12** (259), September 28, 1911, suppl. p. v

[The RICE FESTIVAL IN KYOTO] (title missing). *p.c.*: Pathé Frères. [103]
A procession of people bearing standards, wreaths and carved effigies pass along a street on their way to celebrate the rice harvest festival. Crowds watch a wrestling match (?) on a movable platform held in honour of veteran warriors. (308ft.) *German sub-titles.*

Refs.: Bioscope, February 23, 1911, p. 39

1911 [104

(*cont.*) The SCARAB BEETLE (*c.* 1911). *p.c.*: Pathé Frères. *dist.*: Visual Education.
Close shots of scarab beetles are followed by shots of a beetle rolling a ball of animal droppings, pushing it along over obstructions and, with much difficulty, uphill, fighting for its possession with another beetle and finally laying its egg on it. (460ft.) *English titles.*

Refs.: Visual Education. A catalogue of educational and cultural films. London, 1931, p. 31 (no. 609)

A SENSITIVE PLANT. *p.c.*: Pathé Frères. *dist.*: Visual Education. [105]
A mimosa in a pot; close shot of its leaves. The peculiar action of the plant under the influence of external stimuli is then shown. When touched by a pencil, smoke, electricity and chloroform, the leaves respond by folding up. Ends with shots showing the leaves folding up at night and opening in the morning. (491ft.) *English titles.*

Refs.: Bioscope, **13** (261), October 12, 1922, suppl. p. iii
Visual Education. A catalogue of educational and cultural films. London, 1931, p. 9 (no. 517)

SPRINGTIME'S FLOWERS. *p.c.*: Pathé Frères. [106]
Various shots of spring flowers and fruit orchards in blossom. (409ft.) *English titles.*

Refs.: Bioscope, **13** (271), December 21, 1911, suppl. p. iii

A STONE QUARRY IN BELGIUM. *p.c.*: Lux. [107]
Various activities in a stone quarry. Extracting; lifting by crane; transport; cutting and shaping the stone. A view of the quarry; the workmen leaving (405ft.) *English titles.*

Refs.: Bioscope, February 23, 1911, p. 29

THISTLES. *p.c.*: Gaumont Company. [108]
Various studies of thistles are shown, including the following species: *Echinops Ruthenicus*, *Echinops Schaerocephalus Spinosus* and the giant *Onopordon Acanthius*, a bush of which is shown in comparison with a man and on the flower of which is seen a bee in close-shot. (145ft.) *English titles.*

Refs.: Bioscope, **13** (269), December 7, 1911, suppl. p. vii

[109]

1912 [Les AMIBES]. *p.c.*: Pathé Consortium. *d.*: *Dr.* J[ean] Comandon. *dist.*: Film Society.
Micro-cinephotographic shots demonstrating the structure of the amoeba and the processes whereby it absorbs food and evacuates waste matter. (258ft.) *English titles.*

Refs.: Film Society (London). Programme 8, May 30, 1926, p. [3]
Liste complète des principaux films . . . parus en 1912. Paris, 1913, p. 23

[110]
[La CIRCULATION DU SANG]. *p.c.*: Pathé Consortium. *d.*: *Dr.* J[ean] Comandon. *dist.*: Film Society.
Opens with diagrams of the heart and circulatory system followed by a demonstration, with laboratory apparatus and a heart extract from a dead tortoise, of the pump action of the heart. The film concludes with cine-micrographic studies of the actual passage of the individual blood corpuscles along various tissues. (513ft.) *English titles.*

Refs.: Bioscope, **15** (293), May 23, 1912, p. 539
Film Society (London). Programme 6, March 14, 1926, p. [2]

[CRABES DE MER]. *p.c.*: Gaumont Company. [111]
A crab underwater; a man excavates crabs on the seashore; a crab walks sideways and buries itself in the sand. Another is irritated with a piece of wood to demonstrate the strength of its claws. La Maia, the great sea-spider, covered with

1912 sea-weed; oysters digging in the sand; two old crabs fight for food; the victor (*cont.*) eating a shellfish. (418ft). *English titles.*

Refs.: Bioscope, **17** (323), December 19, 1912, suppl. p. x
Liste complète des principaux films . . . parus en 1912. Paris, 1913, p. 29

[112]
[La DECOMPOSITION DES MOUVEMENTS ULTRA-RAPIDES]. *p.c.*: Pathé Frères.
The film shows in ordinary speed and in slow motion the movements of a ping-pong ball on a jet of water and the movements when it is shot off. The film ends with shots in ordinary speed and slow motion of clay pipes fixed to a board being smashed with bullets. (387ft.) *English titles.*

Refs.: Bioscope, **17** (324), December 26, 1912, suppl. p. 4
Liste complète des principaux films . . . parus en 1912. Paris, 1913, p. 13

[113]
The DEFENDERS OF OUR ORCHARDS—THE TOMTIT (Pathé Frères instructive series). *p.c.*: Pathé Frères.
A tom-tit seated on the branch of a tree looking for grubs and entering a wooden nest. The young birds in the nest are fed by the mother bird. The young birds assemble on the branch of a tree for their first flight. Close shots of a young tit and a young black-headed tom-tit. (250ft.) *English titles.*

Refs.: Bioscope, **17** (320), November 28, 1912, suppl. p. vii
Kine. mthly. film rec. **1** (8), December 1912, p. 89

[L'ESCARGOT]. *p.c.*: Pathé Frères. [114]
Close-shot of a snail; in winter, the snail shuts itself up in its shell, closing the entrance with a secretion; a snail moving across a sheet of glass taken from the underside; a snail moving across a slender twig; the snail's four horns, the upper ones carrying the eyes; two snails meet. (386ft.) *English titles.*

Refs.: Liste complète des principaux films . . . parus en 1912. Paris, 1913, p. 30

(An INFANT'S PROGRESS) (*c.* 1912). *p.c.*: Eclair. [115]
Early attempts at feeding; learning to walk; playing with a doll; trying on a hat; expressing fear at the sight of a monkey; close-up with a doll. (235ft.)

The OCTOPUS. *p.c.*: Pathé Frères. [116]
An octopus caught on the seashore and being held by a man; when turned inside out, with its digestive and respiratory organs exposed to the air, it dies; an octopus in its native element in search of food. (227ft.) *English titles.*

Refs.: Bioscope, **14** (275), January 18, 1912, suppl. p. v

[117]
[PARIS A VOL D'OISEAU] (title missing). *p.c.*: [Eclipse Film Company].
Shots of Paris taken from an aeroplane. Two bridges across the Seine; the boulevards; the buildings of the 1900 Exhibition; a square; some streets; the Tuileries and the Louvre; the Seine; Auteuil; a train; the Champs de Mars and the Eiffel Tower; the Seine. (274ft.) *English sub-titles.*

Refs. Liste complète des principaux films . . . parus en 1912. Paris, 1913, p. 41

[118]
[Les RAYONS INVISIBLE DE ROENTGEN]. *p.c.*: Pathé Consortium. *d.*: *Dr.* J[ean] Comandon. *dist.*: Film Society.
X-ray studies of the articulation of the knee, elbow, hand and ankle; a guinea pig fed on bismuth showing the movement of the alimentary tract; the diaphragm and heart of a monkey; a canary in a cage; the beating of a heart. (129ft.) *English titles.*

Refs.: Bioscope, **15** (293), May 23, 1912, p. 539
Film Society (London). Programme 4, January 17, 1936
Liste complète des principaux films . . . parus en 1912. Paris, 1913, p. 26

[119]
[Une VISITE A ALGER]. *p.c.*: Radios. *dist.*: [Charles Urban Trading Company].
A car drives along a mountain road in Algeria, overtaking a man riding on a mule; ruins of Timgad; Arabs leading their camels through the crowded street of Biskra;

1912 African children leaving school; the petrified cascade of Hammam Meskoutine; a (*cont.*) procession of the inhabitants of Sidi-Okba dancing and beating drums; men climbing palm trees; traffic in a North African town; the "Mozabite fantasia" in which relays of Arabs run and gallop towards the camera and fire their rifles into the ground. (348ft.) *English titles.*

Refs.: Liste complète des principaux films . . . parus en 1912. Paris, 1913, p. 33

[SCUTARI] (section) (title missing). *p.c.*: Eclair. [120]
Grinding coffee; a woman making rosaries from the coffee beans; two men displaying rugs. (91ft.)

Refs.: Kine. mthly. film rec., **1** (5), September 1912, p. 43

[121]
[WINTER SPORTS IN SWITZERLAND] (title missing). *p.c.*: Pathé Frères.
Sleigh racing; bob sleigh races; the world's skating championships; curling; trotting races; ski-ing races; ski-jumping. (591ft.) *English sub-titles.*

Refs.: Bioscope, **15** (287), April 11, 1912, suppl. p. iii

[122]
[Le "YERMAK"; le plus grand brise-glace du monde] (title missing). *p.c.*: [Pathé Frères].
The largest ice-breaker in Russia in the shipyard; close shot of its three large screws; the vessel steaming through ice; it is anchored with an ice anchor; the crew on the ice with dogs; a large crack in the ice; the "Yermak" goes to the aid of an ice-bound ship. (297ft.) *English sub-titles.*

Refs.: Bioscope, **15** (287), April 11, 1912, suppl. p. iii

1913 [123]
The GREAT NORTH AMERICAN TIMBER TRADE. *p.c.*: Gaumont Company.
The felling of trees and transport of the timber by horse, dog teams and rail to the saw mill. (377ft.) *English titles.*

Refs.: Bioscope, **19** (346), May 29, 1913, suppl. p. xi
Kine. mthly. film rec., **2** (14), June 1913, p. 70

IN THE MALAY ISLANDS (main title missing). *p.c.*: Eclair. [124]
Singapore harbour; unloading fish at the quayside; Chinese life in the city; scenes in a Malay village; a sunset. (272ft.) *English titles.*

Refs.: Bioscope, **21** (371), November 20, 1913, suppl. p. v

ISLANDS OF NEW ZEMBLA (*sic*). *p.c.*: Gaumont Company. [125]
The coast line of Novaya Zemlya; a man in a sleigh drawn by husky dogs; a captured polar bear; views of the coast; an Esquimaux family outside a wooden shack. (255ft.) *English titles.*

Refs.: Bioscope, **19** (343), May 8, 1913, suppl. p. xvii
Kine. mthly. film rec., **2** (13), May 1913, p. 67

The MAGNESIA INDUSTRY. *p.c.*: Gaumont Company. [126]
The quarry photographed from above; boring a hole in the rock; placing a dynamite charge in the hole and lighting the fuse; the workmen take shelter; the dislodged talc is taken to the sifters by donkey pannier; women sifters at work; crushing the talc by machinery; sifting; grinding; packing. (372ft.) *English titles.*

Refs.: Bioscope, **20** (356), August 7, 1913, suppl. p. x
Kine. mthly. film rec., **2** (16), August 1913, p. 75

[127]
The STICKLEBACK—THE FISH THAT BUILDS A NEST (main title missing) *p.c.*: Pathé Frères.
The stickleback is grasped by a pair of tweezers to show the spikes on its back; a shoal of sticklebacks fighting for fragments of food; the nest, in which the female incubates the eggs while the male mounts guard; the eggs hatch, and the male destroys the nest with a flick of the tail, releasing the young fish; month-old fish. (234ft.) *English titles.*

Refs.: Bioscope, **18** (329), January 30, 1913, suppl. p. vi

1914

[PORT ELIZABETH] (title missing). *p.c.*: [Pathé Frères]. [128]
Natives perform a traditional dance. A general view of the harbour shows railway sidings and dockside buildings, some of which are still under construction. The opposite shore is low lying and well wooded. A barge is loaded. (254ft.) (Film incomplete.) *English titles.*

Refs.: Bioscope **23** (379), January 15, 1914, suppl. p. xi

[129]
YOUNG BIRD LIFE (Pathé Frères instructive series). *p.c.*: Pathé Frères.
Redstarts nesting in a flower pot; two young whitethroats; swallows; young swallows feeding; a baby starling; a young yellowhammer; a young screech owl; young blackbirds in a nest; a young blackbird on a bough; young ducklings. (416ft.) *English titles.*

Refs.: Bioscope, **24** (407), July 30, 1914, suppl. p. xxiii

1915

The BROWN WATER BUG. *p.c.*: Pathé Frères. [130]
The water bug swimming, feeding on aquatic plants and hanging from its cone-shaped nest. As the larvae hatch out they swim up to the surface. The water bug makes a meal off a stickleback. (330ft.) *English titles.*

Refs.: Bioscope, **28** (460), August 5, 1915, suppl. p. iv
Kine. mthly. film rec., **4** (41), September 1915, p. 126

[131]
HUNTING THE TAUBE; the French flying corps at work (France?, *c.* 1915).
French planes going out on reconnaisance of enemy lines and manoeuvring against the German Taube aircraft, some of which they force to land in the French lines. (527ft.) *English titles.*

VISIT TO THE PARIS ZOO. *p.c.*: Gaumont Company. [132]
A miniature railway travels through the Bois de Boulogne to the gates of the zoo; another railway picks up the camera and moves through the zoo itself. Shown in natural surroundings are penguins, Tibetan yaks, a kangaroo, some swans, an infant lion, and seals basking in the sun in a pool. Various plants are seen in large conservatories. Children ride on elephants, ostriches, camels, dromedaries, and goats, and then feed the elephants. (468ft.) *English titles.*

Refs.: Bioscope, **29** (478), November 25, 1915, suppl. p. ii
Kine. mthly. film rec., **5** (45), January 1916, p. 66

1916 [133]
HOW TO PRESERVE PLANTS AND FLOWERS (Science and nature series). *p.c.*: Pathé Frères.
Collecting specimens which are placed between sheets of paper in a press; after ten days the flowers are fixed to specially prepared paper; labelled and identified specimens of sorrel and mustard plants. Another method is demonstrated whereby the plants are placed in sand-filled jars and baked for twenty-four hours, after which the jars are turned out and the dried plants shaken free of sand. (503ft.) *English titles.*

Refs.: Kine. mthly. film rec., **5** (52), August 1916, p. 114

[134]
MEN OF THE MOMENT AND THEIR MACHINES. *sp.*: Topical Committee of the Kinematograph Manufacturers. *dist.*: Charles Urban Trading Company.
The French air squadron and their "Stork" machines; shots of the following airmen—Captain Brocart, Lieutenant Deullin, Lieutenant De La Tour, Adjutant Buquet, Lieutenant Guynemer and Adjutant Dorme; their aeroplanes in flight; various badges on the sides of aeroplanes—the Torch, the Eagle, the Cock; Adjutant Tarascon; a number of "Cocks" taking off; French aeroplanes preventing the enemy in their reconnaissance. (333ft.) *English titles.*

Refs.: Bioscope, **33** (528), November 23, 1916, p. v

1917 [135]
BEAUTIES OF THE RIVER TARN (main title missing). *p.c.*: Pathé Frères.
Scenes illustrating the course of the River Tarn in south-western France. A panoramic view of Millau; riverside labourers tossing hay on to wagons drawn by oxen; the town of Peyre built on a terraced slope; peasants mowing grass, and

1917 (*cont.*) pausing to sharpen their scythes; an arched bridge spanning the river; a waterfall below which a boatman is seen vainly struggling against the force of the current; a small craft being gently propelled between steep walls of granite mirrored in the still water. (455ft.) *English titles.*

Refs.: Kine. mthly. film rec., **6** (61), May 1917, p. 55

HOW THE FRENCH COASTS ARE GUARDED (*c.* 1917). [136]
A flotilla of hydroplanes take off from the water and fly low over the docks; aerial views of warships; the planes alighting on the water and cruising along the surface; the hydroplanes are taken back to the hangar, the planes being hauled up on to a jetty by means of pulleys. (556ft.) *English titles.*

The MILITARY POWER OF FRANCE. *dist.*: Pathé Frères. [137]
After an introductory section, showing such notable figures as Poincaré, Dubost, Deschanel, Ribot, Vivani, Briand, Painlevé, Joffre, Generals Pershing, Pétain and Sarrail, Henri Bergson, Dr. Roux and Anatole France, the film shows in considerable detail the various activities of the French army. It would appear to be a propaganda film intended for American release. (4,643ft.) *English titles.*

Refs.: Bioscope, **38** (578), November 8, 1917, p. 48

SOME JAPANESE TEMPLES. *p.c.*: Pathé Frères. [138]
The Chiogama Temple; Kyoto, the Holy Town; a crowded road, the people all with sunshades; religious procession coming out of a temple and moving along a road. (234ft.) (Film incomplete.) *English titles.*

Refs.: Kine. mthly. film rec., **6** (62), June 1917, p. 101

1918

Le CAMOUFLAGE. *p.c.*: Section Cinématographique de l'Armée. [139]
Informative sub-titles in French introduce shots of various methods of camouflage adopted by the French Army against aerial and ground observation. Opens with a series of aerial views taken from an observation balloon followed by shots of marching infantry and their dispersal; similar treatment of horse-drawn artillery; concealed river crossings; the disposition of tanks in an open field; their concealment and methods of camouflage; the camouflage of infantry, machine guns and guns emplacement during operations; the preparation of camouflage nets and their use in concealing artillery; the shielding of roads with lateral screens and overhead vertical screens; building concealed observation posts, dugouts and communication trenches with concealed access. (4,091ft.)

Refs.: *Sight and sound*, **9** (33), Spring 1940, pp. 3, 4, 18

(SHOTS OF SINKING SHIPS) (*c.* 1918). *p.c.*: Pathé Frères. [140]
A long shot of a three-funnelled battleship being blown up, then a shot from above the ship. Another ship slides gently under the water stern first. Shot of a third ship being blown up, heeling over and finally sinking (78ft.)

1921

HEART LUNG PREPARATION (*c.* 1921). *p.c.*: Institut Marey. [141]
An instrument with a "heart" beating and tubes leading from it is used for measuring the output of the heart and for demonstrating the effects of rise and fall in arterial pressure; the film ends with a close-up of lungs expanding and contracting and of the heart instrument with the lungs behind the heart. (673ft.) *English titles.*

(RECONSTRUCTION OF SOISSONS, 1921). [142]
An extract from a film showing the damage caused to Soissons in World War I and the rate of reconstruction to July, 1921. Shots include views of the devastation taken from the Cathedral in 1918, the bridges of Soissons at the end of 1918 and a bridge provisionally reconstructed. Views of the river banks in 1921 precede charts showing statistics of housing, population, schools and scholars in July 1914, 1920 and 1921. (228ft.) *English and French titles.*

1924

[L'AURES] (title missing). *p.c.*: Pathé Frères. [143]
This film was taken during an expedition to the Aurés, a mountain group in Algeria, and, as well as showing views of the district, shows scenes of life among the Berbers, semi-nomadic peasants who inhabit the region. (3,642ft.)

1924 The AUTOMOBILE AEROPLANE "RENE-TAMPIER" (*c.* 1924). [144]
(*cont.*) Two French-invented automobile aeroplanes with auxiliary engines, and one without, are hauled by truck from the works at Boulogne-sur-Seine to the flying field. There the planes are tested and there are shots of them flying at 112 miles an hour. Following the test, the "Rene-Tampier" is taken away by truck, while one of the others flies off in the direction of Versailles. (435ft.) *English titles.*

[EFFETS DES PROJECTILES] (*c.* 1924). [145]
A diagrammatic French army instructional film giving an explanation of various methods of artillery fire and the effects of projectiles. (973ft.)

Refs.: Coissac, G. M. Histoire du cinématographe. Paris, 1925, pp. 560, 561

[146]
[ETUDES DE RHYTHME RAPIDE]. *Studios*: Institut Marey. *Author*: Lucien Bull.
The film consists of three shots of different dates using slow-motion photography. A dragon fly in flight taken in 1905; a paper pellet piercing a soap bubble taken in 1906 and, lastly, a bullet piercing an electric light bulb, a sheet of glass, and a wooden board taken in 1924. (301ft.) *English titles.*

Refs.: Bioscope, **63** (969), May 7, 1925, p. 46

[147]
[JEUX OLYMPIQUES PARIS 1924] (sections). *p.c.*: Rapid Film. *dist.*: Les Films Sportifs (Gainsborough Pictures).
A record of the Olympic Games held in Paris in 1924. It shows the opening ceremonies, the gymnastic contest, the cross country run, the marathon, hurdling, running, high and long jumping, swimming, yachting, hammer throwing, bobsleighing, ski-jumping, and Association and Rugby football. Athletes and other personalities appearing in the film include President Doumergue, the Prince of Wales, Count Clary, W. Doulcet, King Gustaf VI, the Emperor Haile Sellassie, Géo André, Paavo Nurmi, V. Ritola, Ernest Harper, A. O. Stenroos, Bertini, De Mar, H. M. Taylor, H. M. Osborne, H. M. Abrahams, D. Hart Hubbard, D. C. Kinsey, S. J. M. Atkinson, Douglas C. A. Lowe, P. Marin, S. Bauer, Fitch, E. H. Liddell, F. D. Tootell, Hyla Stallard, W. Horton, T. Haug, T. Thams. (5,488ft.) *English titles.*

Refs.: Bioscope, **61** (939), October 9, 1924, p. 55
Kine. wkly., **91** (910), September 25, 1924, p. 42

1925

[EVE AFRICAINE] (title missing) (section). *p.*: Leon Poirier. [148]
Extract showing scenes of an African native funeral, in which women dance around the seated corpse, followed by a montage of the dancing women. (191ft.)

Un EXPLOIT DANS L'AVIATION FRANCAISE. [149]
"On the 7th of December 1925 the pilot Galtaud, in his biplane Hanriot, flew through one of the famous hangars at Orly, the length of which is about 320 yards." The plane, the pilot and three other men are shown, then the hangar is seen from varying close-up angles. Shots from several different camera positions are taken of the plane flying through the hangar. A final close-up of Galtaud standing by his plane. (206ft.) *English titles.*

UNDER ITALIAN SKIES (section) (France?, *c.* 1925). [150]
Various buildings, parks and points of interest in Genoa, Nice, Monte Carlo, Florence, Naples and Rome. (1,231ft.) *English titles.*

1926 [151]
"BON JOUR, PARIS!": the grand revue of the Casino de Paris. *p.c.*: Paris Films. *dist.*: W. and F. Film Service.
The film is a series of songs and dances featuring the chorus of the Casino de Paris and Mistinguett, the Rowe sisters, Rahna of the Opera Comique, Kniaseff and Drosdoff and the John Tiller Folies Girls. (3,270ft.) *English titles.*

Refs.: Bioscope, **66** (1014), March 18, 1926, p. 50

1926 [152]

(*cont.*) VOYAGE AU CONGO: scénes de la vie indigéne en Afrique équatoriale. *p.*: André Gide. *d.*: Marc Allégret. *dist.*: Film Society (London).

This is the filmic record of the journey made by M. André Gide whose diary was published in 1927 as *Voyage au Congo* and partly in 1928 as *Le Retour du Tchad.* The various types of native tribes depicted include the Bangui, Dapkas, Bayas, Saras and Massa. (6,881ft.)

Refs.: Close-up, **1** (1), July 1927, pp. 38–41; **1** (3), September 1927, pp. 5–16; **5** (2), August 1929, pp. 97–104
Film Society (London). Programme, no. 39, April 6, 1930, p. 4

1927 [153]

[La ZONE] (Reel 2 only) (title missing) (*c.* 1927). *d.*: [Georges Lacombe]. *ph.*: [Georges Perinal].

Scenes in La Zone which encircles Paris and where the ragpickers live; people eating out of doors; a woman feeding dogs and cats; the 'flea' market of La Zone; evening scenes. (986ft.)

1928 [154]

FINIS TERRAE. *p.c.*: [Société Générale de Films]. *d.*: Jean Epstein. *ph.*: Barth Kottulo. *Assistants*: Louis Née, Raymond Tulle, Pierre Hot.

A human story of life in a French fishing village on the Ile d'Ouessant (Ushant) off the coast of Brittany. The main action takes place on the Ilot de Bannec, just off the main island. Two young sailors, Ambrose and Jean-Marie, earn their living by gathering seaweed on Bannec and burning it for its chemical properties. They have a trivial quarrel over a broken bottle of wine and will not speak to each other. Ambrose cuts his thumb on the broken bottle; the wound becomes septic and his arm becomes disabled. Jean-Marie finds him helpless and makes superhuman efforts to get him to the main island for a doctor. He is lost in a fog, but when all seems hopeless his boat is found by one bringing a doctor, the cessation of smoke from the burning seaweed having alarmed the villagers on the island. Ambrose is safely conveyed home, and the two lads renew their friendship. (4,465ft.) *English titles.*

Refs.: Bioscope, **38** (1202), October 16, 1929, p. 21
Close-up, **4** (5); May 1929, pp. 49, 68

[155]

[La MARCHE DES MACHINES]. *p.*: Eugene Deslaw. *d.*: Eugene Deslaw. *dist.*: Atlas Film Company.

Rapid cross cutting of shots of industrial operations intended to show the subjugation of the workers to the machines. (1,240ft.) *English titles.*

Refs.: Close-up, **3** (6), December 1928, p. 17

1929

l'EPOPEE DE JEANNE D'ARC: le film du cinquième centenaire. [156]

A film of the celebrations in various parts of France on the 500th anniversary of Joan of Arc's departure from Domremy in 1429. Shots of Domremy are followed by the pageant at Poitiers where a ceremony is performed by Cardinal Lepicier; a procession at Orleans is followed by a ceremony at Rheims Cathedral; the film ends with a pageant at Rouen. (1,600ft.) *English titles.*

1932 [157]

[Un GRAND POTIER—DELAHERCHE] (title missing) (section). *d.*: Jean Benoit-Levy. *collaborator*: René Chavance. *ph.*: Edmond Floury.

Shots of an old French potter, Auguste Delaherche, working in his primitive shop, with a close-up of his face and of his hands. (170ft.)

GERMANY

1895 [158]

AUS DEN KINDERGARTENTAGEN DER KINEMATOGRAPHIE: EINE HISTORISCHE REMINISIENS, MIT AUFRAHEMEN AUS DEM JAHRE 1895. *p.c.*: Československy Statni Film, from original films of Max Skladanowsky.

This film is a compilation of films made in 1895 by Max Skladanowsky, an early pioneer in cinematography. A still of Skladanowsky is followed by scenes of the Alexander-platz, Berlin; Unter den Linden, from the Café Bauer; a parade of the Berlin fire-brigade in the Lindstrasse; the brigade races to the scene of a fire;

1895 a police parade in the Unter den Linden; street scenes in Stockholm and, finally,
(*cont.*) shots from an early comedy by Max Skladanowsky, untitled, featuring a fight in a park. (397ft.)

1896 [159]

(WOMAN UNDRESSING) (Germany?, *c.* 1896). *p.*: [Max Skladanowsky].

A woman enters a set representing a boudoir and commences to disrobe, removing her hat, cape, belt, skirt, blouse, petticoat and corsets, finally reclining on a wicker chair in her chemise and picking up a book. (70ft.)

[Note: This film has been attributed to Max Skladanowsky owing to the characteristics of the perforations.]

1909

The GERMAN NAVY. *dist.*: Hubsch. [160]

Views of various ships of the German fleet at anchor and steaming in formation. Scenes of life on board are also depicted and the film concludes with shots of a torpedo boat racing at full speed and in the moonlight. (387ft.) *English titles.*

Refs.: Bioscope, October 14, 1909, p. 47.

1912 [161]

DRIFTING DOWN THE DANUBE (main title missing). *p.c.*: Welt-Film, Karl Wiese.

Scenes along the German Danube, including Württemberg, the Castle of Homburg, the Rauhe Alps and the Castle of Beuron. (338ft.) (Film incomplete.) *English titles.*

Refs.: Kine. mthly. film rec., **1** (6), October 1912, p. 106

1913 [162]

BERCHTESGADEN AND LAKE KÖNIGSEE. *p.c.*: Express Film Company. *dist.*: Hubsch.

Scenes are shown of Berchtesgaden and its environs, a salt mine, the gorge of the Wimbach, Lake Königsee and St. Bartholomä on the upper lake. (292ft.) *English titles.*

Refs.: Bioscope, **20** (363), September 25, 1913, suppl. p. vii
Kine. mthly. film rec., **2** (18), October 1913, p. 137

1919 [163]

Die BOLSCHEWISTEN-GREUEL VOM 21 AUGUST 1919—ODER KIEWS SCHRECKENSTAGE.

A German propaganda film illustrating the alleged atrocities perpetrated by the Reds against the Whites in Kiev on 21 August, 1919. A man being beaten at a stake; another, naked, being beaten and shot in a cellar and a man being nailed to a wooden block by his hand. The entry of the White Army into the town is then shown followed by shots of the corpses of victims and the exhumation of others from Jekaterina and Sadowa Streets. The bodies are washed with hoses and given a mass burial. The film concludes with the persecution of the middle classes by the commissars, shown in fictionalised form. (1,750ft.) *German and French titles.*

[164]

[DEUTSCHE U-BOOTE WIDER ENGLAND!] *dist.*: Jury's Imperial Pictures.

The film shows the German submarine U.35 leaving the harbour at Trieste and sinking various allied ships. After each ship is sunk the Commander of the submarine strikes her name from a list of shipping. The film ends with the submarine passing the Austro-Hungarian cruiser *Heligoland* and returning to harbour. (1,230ft.) *English titles.*

Refs.: Bioscope, **61** (680), October 23, 1919, pp. 9, 111

1924 [165]

ACROSS THE WORLD BY ZEPPELIN; the story of America's Z.R.3. *dist.*: Stoll Film Company.

Introduces early attempts at flying, including Francesco Teazi Lana's apparatus and Count Zeppelin's first and second attempts at zeppelin flight. The first trial flight of the *Z.R.*3 is then shown; second trial flight over S. Germany, via Stuttgart and Nuremberg; last trial flights over Basel, Frankfurt, Hanover, Baltic Sea, Potsdam and Dresden. The flight to America begins (October 12th); shots of pilots, Mr. Fleming and Mr. Lehrman, and commanders, Dr. Eckener and Captain Steel, U.S.N., and simultaneous insets of engineers and crew; the airship passes over Germany, France and the Bay of Biscay; the Azores and the Atlantic. Details of construction, including blue-print, assembly of metal components and

1924 skeleton in hangar; interior views of framework and completed interior; Dr.
(cont.) Eckener and officers; the airship passes over Newfoundland, New York, and arrives at Lakehurst, N.J. (4,194ft.) *English titles.*

Refs.: Kine. wkly., **94** (920), December 4, 1924, p. 49

(PRANDTL'S EXPERIMENTS) (*c.* 1924). *Author*: Ludwig Prandtl. [166]
A series of experiments designed to show that the wings of an aeroplane generate not only a circulation round their sections but also an equal and opposite compensating circulation behind them. The experiments show the effect of different shapes on the turbulence of the air. (268ft.)

(SALMON FISHING) (*c.* 1924). [166a]
Men fishing for salmon in a river surrounded by mountains, using nets. A black bear catches a fish. Shots of salmon leaping up a waterfall are followed by close-ups of an example of the lifts provided for the fish on dams which prevent them from swimming up the river. (118ft.) *German sub-titles.*

(TRAINS) (Germany?, *c.* 1924). [167]
Trains on a three-level cross-over; interior of a signal box; locomotive hauling a train at speed; lift descending to Belle Jardinière; pannier tank engine BAB 1 with a tall funnel hauling two coaches. (67ft.)

1925

(BAVARIA AND THE HARZ MOUNTAINS) (*c.* 1925). [168]
Shots of the following towns—Nuremberg; Goslar; Harzburg; Regenstein; Walkenreid; Wernigerode; Hildesheim; Schiersee including shots of Eisschiessen—a game similar to curling, ski-jumping and mountaineering, Tegernsee and Reichenhall. (1,029ft.) (Film incomplete.)

[169]
Ein BLICK IN DIE HEERES-BRIEFTAUBEN ANSTALT (*c.* 1925). *p.c.*: Neuss Tierfilm. *p.*: Robert Neuss. *dist.*: Südfilm A.G.
The film shows how pigeons are used in war-time for carrying messages, films and photographic apparatus. The film also shows how dogs are used to carry the pigeons in baskets which are placed in a form of saddle. (589ft.)

SPORTLEBEN (main title missing) (*c.* 1925). [170]
Shots of various sports including hunting, polo, golf, a motor bike race and an air race. Views of Wansee are followed by shots of various Alpine sports including those at Wettkampf. The remainder of the film shows views on a boat trip from Köln to Dusseldorf. [This appears to be a cutting copy for a re-hash of two German films. The latter sub-titles are only flashes.] (800ft.)

1926

BAYREUTH (*c.* 1926). [171]
A travelogue commencing with scenes in Bayreuth including Wagner's tomb and a procession in medieval dress; the film continues with shots in the Riesengebirge and finishes with views of Baltic coast, Marienburg and Königsberg. (816ft.) (Film incomplete.)

1927 [172]
BERLIN; die Sinfonie der Grosstadt. *p.c.*: Fox Europa Film. *d.*: Walther Ruttmann. *s.c.*: Karl Freund, from an idea by Carl Mayer. *ph.*: Karl Freund, Reimar Kuntze, Robert Baberski, Lazlo Schäffer. *Musical score*: [Edmund Meisel]. *dist.*: [Wardour Films].
Starting at 5 a.m., the film takes us by train into a sleeping Berlin. Gradually the city wakes to life, the workers arrive, machinery starts, and the tempo of the city strengthens until it reaches its climax by noon. Following the lull of the lunch break there is more feverish activity, succeeded by early evening recreation. Then comes night life, lights, gaiety and fireworks and, finally, blackout. (4,676ft.)

Refs.: Bioscope, **75** (1124), April 19, 1928, p. 49
Kine. wkly., **134** (1096), April 19, 1928, p. 45
Film Society (London). Programme no. 22, March 1928, p. [2]

[173]
MONTAGE-FRAGMENTE ILLUSTRATION ZU S.M. EISENSTEINS MONTAGE-THEORIE.
The film is a collection of excerpts from the work of Eisenstein. *I* The mass

1927 (*cont.*) massacre from OCTOBER; *II* The Odessa steps sequence from BATTLESHIP POTEMKIN; second excerpt from BATTLESHIP POTEMKIN showing scenes on ship and shore; *IV* Excerpt from OCTOBER including the scenes with the harpists; *V* Excerpt from OCTOBER including the scene with the cyclists; *VI* Excerpt from OCTOBER in which the drawbridge is lowered. (Film incomplete). (515ft.)

1928

(The RHINELAND) (*c.* 1928). [174]

A travelogue showing the Cistercian Abbey at Walkenreid, stalactite caves at Rübeland; Schierke; Bingen; scenes on the river taken from a boat on the river; Landeck; Speyer; Worms; Mannheim; Heidelberg; Schwetzingen; Darmstadt; Frankfurt-am-Main. (Film incomplete.) (761ft.)

1929

[175]

ALCEO DOSSENA [(Schaffende Hände, nr. 11)]. *p.c.*: Institut für Kulturforschung. *d.*: Hans Cürlis. *ph.*: Walter Türck. *dist.*: Film Society (London).

Shots of Rome; Dossena's studio; Dossena at work on war memorial for Cremona, to be cast in bronze: his method shown in detail. (982ft.) *English titles.*

Refs.: Film Society (London). Programme 43, December 14, 1930, p. [1]
Cürlis, Hans. Alceo Dossena. Berlin, [*c.* 1929], p. 2

[176]

[Die BILDHAUER] [(Schaffende Hände, nr. 2)] (section) (title missing). *p.c.*: [Institut für Kulturforschung]. *d.*: [Hans Cürlis]. *ph.*: [Walter Türck].

Shows Edwin Scharff, the German sculptor, at work on various sculptures, including a bust of Heinrich Wölfflin. (795ft.). *Negative flash-titles in German.*

Refs.: Cürlis Hans. Alceo Dossena. Berlin [*c.* 1929], p. 2

[177]

[Die DONAU—VOM SCHWARZWALD BIS ZUM SCHWARZEN MEER]. *p.c.*: Institut für Kulturforschung. *d.*: Hans Cürlis. *ph.*: Walter Türck. *sc.*: Hans Cürlis. *dist.*: Film Society (London).

Illustrates the changing scenery, architecture, garments and face of the Danube bank from its source to the Black sea. It includes the topography, life and peoples of seven countries—Germany, Austria, Czechoslovakia, Hungary, Rumania, Yugoslavia and Bulgaria—and a larger number of races and cultures. including the Danube Delta and mouth. (2,785ft.) *German and English titles.*

Refs.: Film Society (London). Programme 47, April 12, 1931
Die Donau. *In* Monatsschrift Atlantis, Heft. 8, 1929

[178]

[Der KÜNSTLER UND SEINE TECHNIK] [(Schaffende Hände, nr. 4)] (section). *p.c.*: Institut für Kulturforschung. *d.*: Hans Cürlis. *ph.*: Walter Türck. *dist.*: Film Society (London).

The American artist in brass wire forms, Alexander Calder, shown at work. (492ft.) *English titles.*

Refs.: Film Society (London). Programme 43, December 14, 1930, p. [1]
Cürlis, Hans. Alceo Dossena. Berlin [*c.* 1929], p. 2

[179]

[Die MALER] [(Schaffende Hande, nr. 1)] (title missing) (section). *p.c.*: Institut für Kulturforschung]. *d.*: [Hans Cürlis]. *ph.*: [Walter Türck].

The first of a series showing artists at work. Otto Dix, Wassily Kandinsky, Mopp (Max Oppenheimer) and Max Pechstein are all shown at work on their canvases. Mopp is painting a portrait of Heinrich Mann, the novelist, who is seen posing and inspecting the finished portrait. (2,052ft.) *Negative flash-titles in German.*

Refs.: Cürlis, Hans. Alceo Dossena. Berlin [*c.* 1929], p. 2

[180]

MENSCHEN AM SONNTAG. *p.c.*: [Filmstudio]. *d.*: Robert Siodmak. *sc.*: Billy Wilder, [Robert Siodmak]. *ph.*: Eugen Schufftan. *a.d.*: Moritz Seeler. *assistants*: Edgar G. Ulmer, [Fred Zinnemann]. *l.p.*: Erwin Splettstosser, Annie Schreyer, Brigitte Borchert, Wolfgang v. Waltershausen, Christl Ehlers.

A record of a Sunday spent by four young people on one of the lakes near Berlin. The characters play the same roles in this film which they fulfil in real life. (5,332ft.) *Dutch titles.*

1929 [181]
(*cont.*) [UM'S TÄGLICHE BROT]. *p.c.*: Weltfilm. *d.*: Piel Jutzi. *dist.*: Atlas Film Company.

The effects of unemployment and bad social conditions for the working class in Germany in the 1920's on a peasant boy forced to leave his family home in search of work. (3,211ft.)

Refs.: Close-up, **6** (1), January 1930, p. 68

[182]
[VOM WESEN DER KARIKATUR] [(Schaffende Hande, nr. 5)] (title missing) (section). *p.c.*: [Institut für Kulturforschung]. *d.*: [Hans Cürlis]. *ph.*: [Walter Türck].

George Grosz, a cartoon artist at work on a pen and ink cartoon of a man's head; he then prepares some cartoon sketches which he proceeds to paint in water colour. (347ft.) *Negative flash-titles in German.*

Refs.: Cürlis, Hans. Aleco Dossena. Berlin, [*c.* 1929], p. 2

GHANA

1928 [183]
TAKORADI HARBOUR AND RAILWAY TERMINUS 1921–1928. *sp.*: Gold Coast Government. *p.c.*: British Instructional Films.

Cargo ships in the Roads at Sekondi before the harbour was built with surf boats plying between the ships and the shore. A view of Takoradi Harbour in 1928; scenes of the construction in 1921. This followed by shots of parts of the harbour. A cocoa plantation and the manganese deposits at Insuta are seen, and the branch line railway from Sekondi-Kumasi Railway to Takoradi; a road from Takoradi to the interior; the old native village at Takoradi and the new township. The film ends with the native workers lining up on pay-day and a native market springing up on the spot. (Film incomplete.) (977ft.)

GREAT BRITAIN

1889
FIRST FILM EVER MADE (*sic*). *p.*: [William Friese-Greene]. [184]

This film consists of a still showing two frames of Friese-Greene unperforated negative held between a man's finger and thumb. This still picture shows a man and a woman walking together under an umbrella. (26ft.)

Refs.: Illustrated London News, December 10, 1932, p. 927

The Polytechnic. Honour to Louis Lumière at the Polytechnic on 20th February, 1936. [Programme and exhibition catalogue], p. 5, item no. 3, "The first film made and patented in the world."

1896 [185]
WHAT WE WORE AT BRIGHTON IN 1896 (*From* Eve's Film Review 428).

A crowded fairground with swingboats, a roundabout and a small switchback. (82ft.) (Film incomplete.)

Refs.: Bioscope, **80** (1194), August 21, 1929, p. 46

1897
[COMIC COSTUME RACE] *p.*: [Robert W. Paul]. [186]

A comic costume scramble in progress. (43ft.)

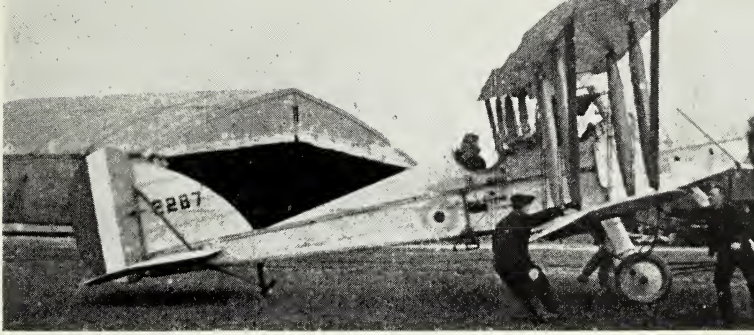
Refs.: Robt. W. Paul. Animated photograph films. List no. 15, August, 1898, p. 28

[187]
ONCE UPON A TIME . . . (*From* Pathé Pictorial, no. 624). *p.*: [Robert W. Paul]. *dist.*: [First National-Pathé].

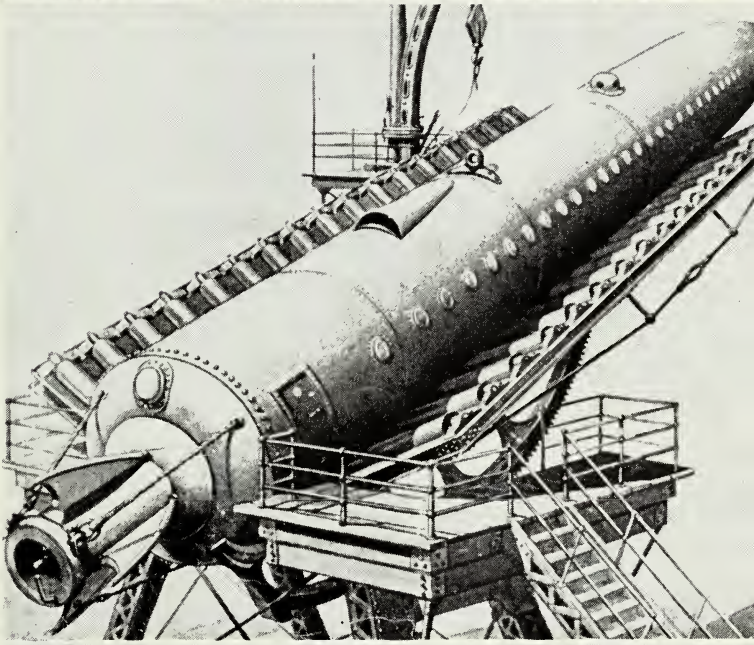
A moving picture made at Hyde Park Corner in 1897, showing fashionable crowds and horse-drawn traffic passing by. Street decorations suggest it was taken at the time of Queen Victoria's Jubilee in June 1897 (99ft.)

[RAILWAY RIDE OVER THE TAY BRIDGE]. [188]

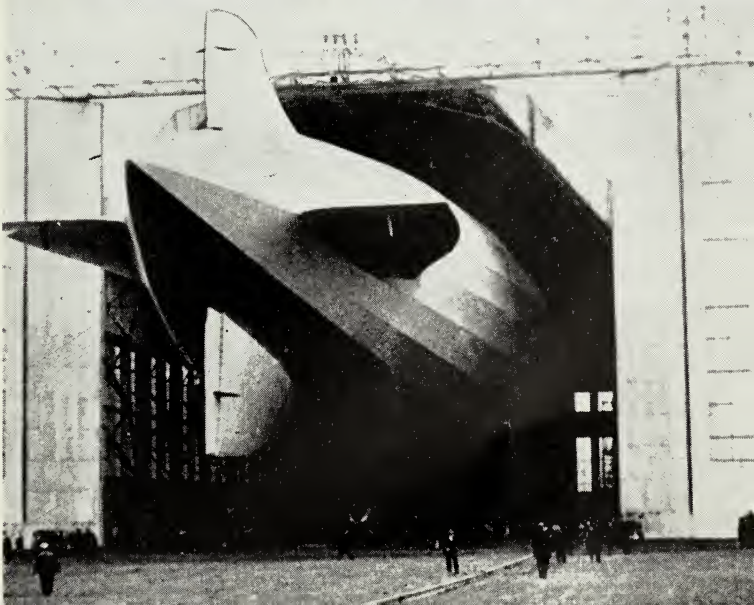
A panorama from the engine front showing signal boxes, railway tracks, station platforms and waiting passengers, passing trains and the bridge supports as the train progresses across the bridge. (292ft.)



The Eyes of the Army; with the R.F.C. at the Front (Great Britain, 1916)



All Aboard for the Moon (U.S.A., 1920)



Across the World by Zeppelin (Germany, 1924)

Merry boys and girls in snowy Switzerland (Great Britain, 1902)

Jeux Olympiques, Paris 1924 (France, 1924)

The Ascent of Mont Blanc
(Great Britain, 1915)

Climbing Mt. Everest
(Great Britain, 1922)

Serpentine Dance-Annabelle (U.S.A., 1897)

Mistinguett *in* "*Bon Jour, Paris!*" (France, 1926)

(ADDERLEY STREET, CAPE TOWN). *p.*: [Robert A. Mitchell]. [189]
Shots from the same camera viewpoint showing horse-drawn traffic and pedestrians, and an electric tram arriving at an alighting point and stopping. (70ft.)

(BRIGHTON PIER SCENE IN THE 90's) (*c.* 1898). [190]
Brief shot of promenaders on the pier at Brighton. (6ft.)

[191]
[CYCLE PARADE] (*c.* 1898). *dist.*: [Prestwich Manufacturing Company].
Watched by spectators, men and women cyclists ride towards the camera along a grass-flanked road. There are trees in the background and a dog moves amongst the cyclists. (51ft.)

Refs.: Prestwich Manufacturing Company. List of cinematograph films, [n.d.], p. [3], (no. 2)

(EARLY FASHIONS ON BRIGHTON PIER) (*c.* 1898). [192]
Holiday promenaders passing before the camera in medium shot. (70ft.)

[193]
(GANG MAKING RAILWAY—SOUTH AFRICA). *p.*: [*Robert A. Mitchell*].
Shots of native labourers excavating a clearing, with railway tracks in background. (74ft.)

[The INCOMING TIDE] *dist.*: [Prestwich Manufacturing Company]. [194]
Taken at Worthing, showing the incoming tide with waves dashing against the beach and breakwaters. (53ft.)

Refs.: Prestwich Manufacturing Company. List of cinematograph films, [n.d.], p. 4 (no. P. 12)

(LAUNCH OF A SHIP) (*c.* 1898). [195]
Taken from above, a ship is seen sliding into the water towards the camera, following its launching. (54ft.)

(OX WAGON). *p.*: [Robert A. Mitchell]. [196]
An ox wagon passes before the camera at some distance; another passes at a closer range; a caravan of ox wagons, stationary, with pedestrians and rickshaws in the distance. (66ft.)

[RAILWAY TRAFFIC] *dist.*: [Prestwich Manufacturing Company]. [197]
Local, goods, and express trains pass each other in medium close shot. One of the trains bears the designation "New Barnet". (54ft.)

Refs.: Prestwich Manufacturing Company. List of cinematograph films, [n.d.] (no. P. 15)

[198]
(SHIPS COMING TO ANCHOR, SOUTH AFRICA). *p.*: [Robert A. Mitchell].
Shots taken from a moving vessel of a coast line, presumably a harbour; it approaches nearer to the coast on which houses can be seen, passing several yachts in full sail. (64ft.)

[199]
[SPORTS ON BOARD SHIP] *dist.*: [Prestwich Manufacturing Company].
A passenger on board ship attempts to dislodge rings whilst balancing on a horizontal pole and, after various attempts, meets with success. (62ft.)

Refs.: Prestwich Manufacturing Company. List of cinematograph films, [n.d.], p. 3 (no. P. 6)

[The SWITCHBACK RAILWAY] *p.*: [Robert W. Paul]. [200]
A head-on view of a switchback railway showing passengers ascending and descending and disembarking. (49ft.)

Refs.: Robert W. Paul. Animated photograph films. List no. 15, August 1898, pp. 20, 21

1898 [201]

(*cont.*) [VIEW FROM AN ENGINE FRONT—BARNSTAPLE] *p.c.*: Warwick Trading Company.

A "Phantom Ride" taken from the buffers of an engine on the L. & S.W. Railway, crossing over a viaduct with a panoramic view of Barnstaple. The train then passes through an old, disused station and then through Barnstaple Station and over a drawbridge, passing a signal box on the way from the window of which a signalman waves a flag. (125ft.)

Refs.: Warwick Trading Company. Catalogue [1898], p. 8 (nos. 5050, 5051)

[202]

[VIEW FROM AN ENGINE FRONT—ILFRACOMBE] *p.c.*: Warwick Trading Company.

A "Phantom Ride" through the country to the south of Ilfracombe, passing the town reservoirs and under numerous arches. The line plunges into a short tunnel upon leaving Morthoe and after a while the train enters the Ilfracombe incline at the end of which can be seen Ilfracombe station into which the train glides. (245ft.)

Refs.: Warwick Trading Company. Catalogue [1898], pp. 8, 9 (nos. 5053, 5055)

1899 [203]

[BLUEJACKETS' DRILL AND EXERCISES—VOLLEY FIRING] *p.c.*: Warwick Trading Company.

One of a series of films taken at the Portsmouth Naval Depot by special permission of the Admiralty. Sailors form into two ranks on a quayside in front of the old three-decker gunboat *Duke of Wellington*, the front rank kneeling. They take aim and fire twice, come to attention and break into double time running towards the camera.

Refs.: Warwick Trading Company. Catalogue, 1901, p. 87 (no. 5147b)

("The BLUFF", DURBAN). *p.*: [Robert A. Mitchell]. [204]

Long distance shot of "The Bluff" nearing Durban; it sails towards the camera, turns, and passes in medium close shot. (75ft.)

[FEEDING THE TIGERS] *p.c.*: [Warwick Trading Company]. [205]

A young tiger is seen in its cage at the London Zoo; a keeper passes a piece of meat on a stick before the bars of the cage against which the animal lunges. Crowds are seen moving in the background through the bars of the cage. (50ft.)

Refs.: Warwick Trading Company. Catalogue [April 1901], p. 116 (no. 5390b)

(GRAND NAVAL PARADE) (*c.* 1899). [206]

A naval gun carriage team and naval officers in full dress uniform pass in formation close to the camera. (17ft.)

[HIGHLAND REEL] *p.c.*: Warwick Trading Company. [207]

Four dancers in kilts perform on a dais. (41ft.)

Refs.: Warwick Trading Company. Catalogue [July–August 1902], p. 23 (no. 5408)

[208]

[METROPOLITAN FIRE BRIGADE TURN-OUT] *p.c.*: [Warwick Trading Company].

Shows the exterior of the Metropolitan Fire Brigade Headquarters at Southwark Bridge Road. Fire engines are seen emerging from a side street and turning into the main road watched by crowds. Smoke is seen issuing from one of the horse-drawn engines which pass the camera, followed by part of the crowd running after them. (43ft.)

Refs.: Warwick Trading Company. Catalogue [April 1901], p. 93 (no. 5214b)

[PANORAMA OF CALCUTTA] *p.c.*: [Warwick Trading Company]. [209]

A view of the Calcutta water-front taken from a vessel proceeding up the Ganges showing pilgrims descending into the water, dhows and rafts on which natives are seen sheltering under umbrellas. (74ft.)

Refs.: Warwick Trading Company. Catalogue [April 1901], p. 98 (no. 5260a)

1899 [210]

(cont.) (A RIDE ON AN EXPRESS ENGINE) (*c.* 1899).

Views from the front of a train of railway tracks, bridges and a tunnel through which the train passes. (56ft.)

[211]

[SAVAGE SOUTH AFRICA—ATTACK AND REPULSE] *p.c.*: [Warwick Trading Company].

A reconstruction "as performed in the Empress Theatre, 'Greater Britain Exhibition', Earls Court" by Mr. Frank E. Fillis's troupe showing a mixed group of infantry and cavalry standing in array. Suddenly a group of savages appear gesticulating in the foreground. The infantry fire, the cavalry pursue the natives from the scene. In a few moments the cavalry reappear and take up their former position, and all the men raise their hats and cheer. (78ft.)

Refs.: Warwick Trading Company. Catalogue [April 1901], p. 113 (no. 5374a)

[212]

[The SPORTS AND NATIONS' DANCE, GRAND FINALE AND CURTAIN, ON OPEN AIR STAGE AT CRYSTAL PALACE] *p.c.*: [Warwick Trading Company]. *dist.*: [Warwick Trading Company].

In this ballet, which is photographed from the auditorium, a series of dances are executed by girls wearing costumes representing various sports; they are joined by other dancers wearing various national costumes and all mingle until the finale upon which the curtain is seen to descend. (125ft.)

Refs.: Warwick Trading Company. Catalogue [April 1901], pp. 110, 111 (no. 5355a)

(A STEAMSHIP PASSES BY) (*c.* 1899). [213]

A close shot of a two-funnelled steamship passing before the camera; an ensign is run up at the stern. (32ft.)

1900

(BEHEADING A CHINESE BOXER) (*c.* 1900). [214]

A "faked" newsfilm representing the execution of a Chinese Boxer. A group of armed "Chinese" soldiery are seen at the foot of a hillside; the victim is led into the centre of the group and decapitated; the head is stuck on a pole, around which the group circle, brandishing their weapons. The whole scene is photographed from a distance. (33ft.)

(BOER ATTACK ON A RED CROSS OUTPOST) (*c.* 1900). [215]

A "faked" newsfilm representing an incident in the Boer War. A nurse is seen receiving wounded British soldiers at a Red Cross tent; a Boer emerges from behind the tent and beats a hasty retreat after throwing a bomb in front of the tent; the wounded are brought out of the tent and amongst the casualties is the nurse. (69ft.)

Refs.: Opt. magic lantern jnl. & phot. enlarg., **11** (128), January 1900, p. 30, "Sham war cinematograph films".

(BOXER ATTACK ON A MISSIONARY OUTPOST) (*c.* 1900). [216]

A "faked" incident representing a Boxer attack on a missionary outpost. The missionary is seen reading in his garden and is interrupted by his wife and daughter who come to kiss him goodbye before leaving the house; they are then seen returning in haste pursued by a Boxer brandishing a sword; the missionary leaps to his feet and engages the Boxer whilst his wife and daughter flee into the house; further Boxers arrive, the women are dragged from the house and a general melee ensues. The family is saved from annihilation by the prompt arrival of a squad of British infantry. (86ft.)

(BOYS PLAYING IN SNOW) (*c.* 1900). [217]

A group of boys are seen sliding and fighting in the snow with a dog joining in the fun. (50ft.)

[218]

[BOYS SLIDING] (c. 1900). *p.c.*: [Bamforth?]. *dist.*: [Hepworth Manufacturing Company].

A number of boys are seen sliding on a snow-covered road playing at "Keep the pot boiling". A cart passes whose driver receives a snow-balling from the boys. (50ft.)

1900 (*cont.*)

Refs.: Hepworth Manufacturing Company. A selected catalogue of "Hepwix" films. London, 1903, p. 60 (no. B1161).

[219]

[The CHILD, DOG AND PRAM] (*c.* 1900). *dist.*: [Walturdaw Company].
Various shots of a young girl playing in a farmyard with her dog, cat and pram. (41ft.)

Refs.: Walturdaw Company. Lending Library of Bioscope pictures (list no. 14), 1904, p. 59 (no. 592).

(COACHES AND HUNTSMAN) (*c.* 1900). [220]
A coach drawn by two horses followed by another drawn by a single horse are seen entering the drive of a country house accompanied by a rider in hunting pink. (13ft.)

[221]

[COOLIE BOYS DIVING FOR COINS] *p.c.*: Warwick Trading Company.
A view from above of native boys diving for coins from their boats in Singapore harbour and climbing back again. (51ft.)

Refs.: Warwick Trading Company. Catalogue [April 1901], p. 178 (no. 5863a)

(CYCLISTS AND PONY-TRAPS) (*c.* 1900). *p.*: [Robert W. Paul?]. [222]
Several pony-traps and cyclists, including women cyclists, pass along a tree-lined road towards the camera. (30 ft.)

(The DESPATCH BEARER) (*c.* 1900). [223]
A "faked" newsfilm representing an incident in the Boer War. A party of riflemen are attacked by the Boers and left for dead; one of the enemy removes a despatch from one of the fallen men; another of the fallen Britishers struggles to his feet, shoots the Boer and proceeds on his way with the despatch. (72ft.)

Refs.: Opt. magic lantern jnl. & phot. enlarg., **11** (128), January 1900, p. 30, "Sham war cinematograph films"

(ICE HOCKEY (*c.* 1900). [224]
A game of ice hockey is seen in progress with boots being used as goal posts. The background appears to be Canadian. (77ft.)

(The KILTIES) (*c.* 1900). [225]
A company of a Highland regiment wearing kilts and bearskins is seen emerging from a barracks, marching with a band towards and past the camera, watched by spectators. (25ft.)

[226]

[LEAP FROG] (*c.* 1900). *p.c.*: [Bamforth?]. *dist.*: [Hepworth Manufacturing Company].
A number of boys playing leapfrog, after which two place themselves against a wall, whilst two others bend down, and others take flying leaps upon their backs. (50ft.)

Refs.: Hepworth Manufacturing Company. A selected catalogue of . . . "Hepwix" films. London, 1903, p. 60 (no. B.1160)

[227]

(The MOUNT PILATUS RAILWAY] *dist.*: [Warwick Trading Company].
The first part of the film shows a section of a viaduct, bridging a chasm at an angle of 45 degrees, up the slope of which a locomotive is seen pushing a carriage before it; the latter half shows the train descending and the passengers are seen waving from the windows as the train passes the camera. (43ft.)

Refs.: Warwick Trading Company. Catalogue [April 1901], p. 190 (no. 5945a)

[228]

[PHANTOM RIDE—CHAMONIX] (*c.* 1900). *p.c.*: [Robert W. Paul?]. *dist.*: Warwick Trading Company.
Views from an engine front of the countryside of Chamonix. (171ft.)

(PLEASURE STEAMERS ON A RIVER) (*c.* 1900). [229]
Various river-craft, including a pleasure boat flying a flag on which can be seen the name "Maudie", pass before the camera. The river bank and houses are seen in the background. The river is most likely the Thames. (34ft.)

1900 [230]

(*cont.*) [A PRIZE FIGHT OR GLOVE FIGHT BETWEEN JOHN BULL & PRESIDENT KRUGER]. *p.c.*: [Anglo-American Exchange]. *p.*: [John Sloane Barnes]. *dist.*: [Warwick Trading Company].

A political pantomime on the Boer War in the form of a boxing match between John Bull and President Kruger. The seconds for Kruger are France and Russia; for John Bull, Uncle Sam. (95ft.)

Refs.: Warwick Trading Company. Catalogue [April 1901], p. 215, (no. 6065a). Great Britain. Stationer's Hall. Copyright [John Sloane Barnes, 1–445], March 15, 1900

[231]

[QUEENSBURY TUNNEL] (*c.* 1900). *p.c.*: [Bamforth?]. *dist.*: [Hepworth Manufacturing Company].

Taken at a deep cutting, with the camera pointing to the tunnel. An express train passes and enters the tunnel, from which smoke emerges. A long goods train then comes out of the tunnel and comes towards and past the camera. It is a G.W.R. train and some of the wagons are marked "Halifax" and others "Batley". (71ft.)

Refs.: Hepworth Manufacturing Company. A selected catalogue of . . . "Hepwix" films, London, 1903, p. 63 (no. B. 1593)

(RAILWAY TRACK VIEWED FROM TRAIN) (*c.* 1900). [232]

A continuous shot of a railway track taken from the front of a train. (14ft.)

(RESCUE OF A WOUNDED GUNNER) (*c.* 1900). [233]

A "faked" newsfilm representing an incident in the Boer War. Four gunners are seen under fire; one falls wounded as the others advance; a cavalryman rides up, drags the wounded man on to his horse and rides off in the direction from whence he came. (58ft.)

Refs.: Opt. magic lantern jnl. & phot. enlarg., **11** (128), January 1900, p. 30, "Sham war cinematograph film."

SALVAGING A STEAM ROLLER (*c.* 1900). [234]

A series of views of a steamroller being righted after having fallen into a ditch. (113ft.)

(A TRAIN ENTERS A STATION) (*c.* 1900). [235]

A train is seen arriving at an unidentified station. (35ft.)

(WORKERS LEAVING WORK AT VICKERS) (*c.* 1900). [236]

Men and boy workers are seen leaving a factory gate over which is the sign "Vickers & Son—Naval Constr."; a few women are seen waiting for the men, some of whom are wheeling and riding bicycles; a passing cyclist rides into a boy who falls, picks himself up and walks off. (71ft.)

[237]

[WORKMEN LEAVING THE FACTORY] *p.c.*: [Warwick Trading Company].

A narrow stream of workmen are seen emerging from a factory advancing towards the camera beside a brick wall. (44ft.)

Refs.: Warwick Trading Company. Catalogue [April 1901], p. 158 (no. 5711b)

[A WRECK IN A GALE] *dist.*: [Warwick Trading Company]. [238]

Excerpt showing a ship aground with heavy seas breaking over her decks. (74ft.)

Refs.: Warwick Trading Company. Catalogue [April 1901], p. 54 (no. 5622)

1901

[ANSWERING A CALL] *p.c.*: [Warwick Trading Company]. [239]

Firemen are seen dressing rapidly in answer to a call, hitching the horses to the engine and leaving the station. Some of the firemen follow on bicycles. (40ft.)

Refs.: Warwick Trading Company. Blue book of . . . selected film subjects, 1902, p. 35 (no. 6473)

1901 [KIDDIES AND RABBITS] (*c.* 1901). *dist.*: [W. Butcher . [240]
(*cont.*) Three small children are seen playing with some rabbits in a farmyard. (53ft.)

Refs.: W. Butcher & Sons. "Empire" Catalogue [n.d.], p. 57, (no. 44H)

[241]
[NANKIN ROAD, SHANGHAI] *p.c.*: [Warwick Trading Company]. *ph.*: [Joseph Rosenthal].

A street scene in Shanghai showing pedestrians, rickshaws, a four-wheeler with a Chinese driver, a European lady on a bicycle, sedan chairs, a detachment of Sikhs and two German officers. (74ft.)

Refs.: Warwick Trading Company. Catalogue [April 1901], p. 201 (no. 5997a)

1902 [242]
[The BREWSTER TROUPE OF HIGH KICKERS AND DANCERS] *p.c.*: [Warwick Trading Company].

A team of eight female dancers perform a series of "Can-can" dances on a theatre stage. (70ft.)

Refs.: Warwick Trading Company. Blue book . . . of film subjects, 1902, p. 23 (no. 6573)

(CEREMONIAL FIRE BRIGADE TURNOUT—LEEDS?) (*c.* 1902). [243]
A procession of horse-drawn fire-engines and fire brigade personnel is seen passing before the camera in front of a large public building on the steps of which crowds are gathered. (66ft.)

(A GAME OF CRICKET) (*c.* 1902). [244]
Two batsmen are seen playing the ball during a private game of cricket on a lawn. (25ft.)

(A GAME OF HOCKEY) (*c.* 1902). [245]
Various shots of a hockey game in progress between men and women teams. (28ft.)

(INDIAN PROCESSION) (*c.* 1902). [246]
An Indian procession with decorated elephants with howdahs and troops on foot and on horseback. (Film incomplete.) (152ft.)

[Note: This may be part of the procession of the Delhi Durbar in the presence of the Duke and Duchess of Connaught in January 1903.]

(INFORMAL CYCLE RACE IN A VILLAGE ROAD) (*c.* 1902). [247]
Long distance shots of groups of cyclists riding towards the camera along a village road past a temperance hotel. (39ft.)

[248]
[KIDDIES AND POULTRY] (*c.* 1902). *p.c.*: Warwick Trading Company. *dist.*: [W. Butcher].

Two young children seated on the ground are surrounded by feeding chicks and hens. (107ft.)

Refs.: W. Butcher & Sons. "Empire" catalogue [n.d.], p. 56 (no. 29H)

(LADIES TRAINING FOR CYCLE RACES) (*c.* 1902). [249]
Four women are seen riding stationary training bicycles with dropped handlebars; the film cuts to the dismounted riders standing beside their machines and it can be seen that they are wearing bloomers. The scene takes place in a yard and a notice "British Stationary Works" "Tennyson & Co., Ltd." can be seen in the background. (37ft.)

[250]
[MERRY BOYS AND GIRLS IN SNOWY SWITZERLAND] (*in* (WINTER SPORTS)). *p.c.*: [Warwick Trading Company].

School children at Grindelwald are seen racing from a school with toboggans, followed by shots of the children descending a hill on their toboggans in rapid succession, some coming to grief in a squirming heap. (70–165ft.)

Refs.: Warwick Trading Company. Catalogue, 1902, p. 93 (no. 6592)

1902 [251]

(*cont.*) [NORWICH—TRAMWAY RIDE THROUGH PRINCIPAL STREETS]. *p.c.*: [Warwick Trading Company].

A series of views of the city streets taken from the top of a tram, showing other trams, horse-drawn vehicles and crowded pavements. (125ft.)

Refs.: Warwick Trading Company. Blue book of . . . selected film subjects, 1902, p. 107 (no. 6211)

(A PADDLING PARTY) (*c.* 1902). [252]

A party of men, women and boys are seen frolicking and paddling in the sea; they splash each other with water and some of the men are pushed into the water fully clothed. (28ft.)

(A QUARTETTE) (*c.* 1902). [235]

A male quartette, wearing comic costumes, sing a song, bow and make their exit from a stage. (108ft.)

[254]

[SLEIGHING PARTIES IN SWITZERLAND IN MID-WINTER] (*in* (WINTER SPORTS)) *p.c.*: [Warwick Trading Company].

Shows the arrival of horse-drawn sleighs at Grindelwald; horsed sleighs towing a string of competitors on bob-sleighs; shots taken from the sleigh of the trailers. (0–70ft.)

Refs.: Warwick Trading Company. Catalogue, 1902, p. 93 (no. 6598)

(WORKERS IN FACTORY) (*c.* 1902). [255]

Men and women factory workers are seen carrying jugs and mugs up and down a stone stairway with an iron handrail to the left of a courtyard. Presumably taken during a meal break. (56ft.)

1903 [256]

[The BATTLE OF THE SNOW] (*in* (WINTER SPORTS)) *p.c.*: [Charles Urban Trading Company]. *ph.*: [F. Ormiston-Smith].

A snow-balling contest between schoolboys in Switzerland in which a number are seen storming their adversaries on a hill. (165–191ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 19 (no. 1049)

[257]

[CHEESE MITES (The unseen world series)] (title missing). *p.c.*: [Charles Urban Trading Company]. *ph.*: [F. Martin Duncan].

A magnified shot of cheese mites. (Film incomplete) (48ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903 (no. 2501), p. 84; June 1905 (no. 2513), p. 39

(COWES). *p.c.*: Hepworth Manufacturing Company. [258]

A view of the front at Cowes followed by a shot of a yacht dressed over-all in the harbour with launches. (23ft.)

[259]

[ELEPHANTS WORKING AT MACGREGOR'S TIMBER YARDS AND MILLS AT RANGOON] (section). *p.c.*: [Charles Urban Trading Company]. *ph.*: [Dr. J. Gregory Mantle].

A series of shots of an Indian elephant stacking logs in a timber yard. (86ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 13 (no. 1033)

Low, Rachael *and* Manvell, Roger. The history of the British film, 1896–1906. London, 1948, p. 18

[260]

[FUN ON THE SKATING RINK AFTER A SNOWSTORM IN THE ALPS] (*in* (WINTER SPORTS)) *p.c.*: [Charles Urban Trading Company]. *ph.*: [F. Ormiston-Smith].

Men and women skaters are seen assisting in the clearing of a skating rink after a snowstorm and taking the opportunity to indulge in some snowballing and emptying baskets of snow over one another. (212–235ft.)

1903 (*cont.*) *Refs.*: Charles Urban Trading Company. Catalogue, November 1903, p. 20 (no. 1051)

[261]

[HOCKEY ON SKATES] (*in* (WINTER SPORTS)) *p.c.*: [Charles Urban Trading Company]. *ph.*: [F. Ormiston-Smith].

A game of ice-hockey in progress in the Alps. (310–330ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 18 (no. 1045)

[262]

[ICE-YACHTING ON THE ST. LAWRENCE] (*in* (WINTER SPORTS)) *p.c.*: [Charles Urban Trading Company]. *ph.*: [Joseph Rosenthal].

Various shots of ice yachts on the river. (191–212ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 17 (no. 1039)

[263]

[JOHN BULL'S HEARTH] *p.*: [G. A. Smith]. *dist.*: Charles Urban Trading Company.

A political skit on the fiscal policy of free trade. John Bull is seen sitting in front of his hearth, comfortably smoking. Over the fireplace is a plaque reading "Free Trade". One after the other, a Frenchman, a German and an American enter and are given seats by the fire until poor John Bull is crowded out. As he is standing helplessly by, a group of colonials enter to whom he extends a warm greeting . . . (Film incomplete.) (111ft.)

Refs.: Charles Urban Trading Company. Catalogue, June, 1905, p. 315 (no. 3452)

(LEEDS—STREET SCENES) (*c.* 1903). [264]

A man on horseback, a four-wheeled cab, an electric tram and pedestrians are seen near a street corner in the vicinity of Boar Lane. (6ft.)

(LEEDS—STREET SCENES NEAR BRIDGE) (*c.* 1903). [265]

Various horse-drawn vehicles and pedestrians are seen in a street near a bridge, the parapet of which can be seen in the foreground with some boys leaning over it. In the background can be seen a poster advertising "James Kitchen Stead, warehouse, 79, Tenter Lane". (57ft.)

(LEEDS—VIEWS FROM MOVING TRAM) (*c.* 1903). [266]

Street scenes taken from a moving tram, commencing at a street corner and showing another tram passing, various horse-drawn vehicles and a man carrying a board advertising "The Best . . . Tea and Supper in Leeds . . . Vicar Lane". (61ft.)

[267]

[MONTREAL ON SKATES] (*in* (WINTER SPORTS)) *p.c.*: [Charles Urban Trading Company]. *ph.*: [Joseph Rosenthal].

Views of the Montreal Skating Rink showing men, women and children skaters in action. (263–274ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 17 (no. 1040).

[268]

[The OUTING OF THE "OLD TUQUE BLUE" SNOW-SHOEING CLUB OF MONTREAL] (*in* (WINTER SPORTS)) *p.*: [Charles Urban Trading Company]. *ph.*: [Joseph Rosenthal].

A file of men in winter clothing and wearing snow shoes are seen plodding their way through the snow. (347–371ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 17 (no. 1042)

[268a]

[POND LIFE (Unseen world series)] (section). *p.c.*: [Charles Urban Trading Company]. *ph.*: [F. Martin-Duncan].

Two micro-cinephotographic studies of pond life, the first of which appears to be a daphnia, or water-flea, and the other a bell animalcule.

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 101

1903
(*cont.*) (POLO MATCH AT LEEDS) (*c.* 1903). [269]
A polo match is seen in progress; a spectator passing in the foreground waves his hat at the camera. (69ft.)

[270]
[SCENES ON THE RIVER JHELEM, THE CHIEF WATERWAY OF SRINAGER THE CAPITAL OF CASHMERE] (section). *p.c.*: [Charles Urban Trading Company]. *ph.*: [Dr. J. Gregory Mantle].
A series of shots of a variety of craft on the river, which is spanned by a steel bridge. (20ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 10 (no. 1020)
Low, Rachael *and* Manvell, Roger. The history of the British film, 1896–1906. London, 1948, p. 18

[271]
[TOSSING THE PHOTOGRAPHER] (*in* (WINTER SPORTS)) *p.c.*: [Charles Urban Trading Company]. *ph.*: [Joseph Rosenthal].
Members of the "Old Tuque Blue" snow-shoeing club of Montreal tossing the Charles Urban Trading Company's cameraman in a blanket in the snow. (330–347ft.)

Refs.: Charles Urban Trading Company. Catalogue, November 1903, p. 17 (no. 1043)

[272]
[A TROUPE OF RUSSIAN DANCERS] *p.c.*: [Charles Urban Trading Company].
Two male Cossack dancers, with a female partner, perform on a theatre stage. (65ft.)

Refs.: Charles Urban Trading Company. Catalogue, suppl. no. 1, January 1904, p. 13 (no. 1169)

[273]
WON'T YOU COME HOME (*c.* 1903). *p.c.*: [Alpha Trading Company?]. *dist.*: Warwick Trading Company.
A young boy removes two very small kittens from the box in which they are laying with their mother. The cat climbs out of the box and replaces them. (90ft.)

Refs.: W. Butcher & Sons. List of films for hire. [September 1907], p. 7 (no. 24H)

1904 [274]
(ASCENT OF BALLOON) (*in* (RUSSO-JAPANESE WAR PROGRAMME)) (Great Britain?, *c.* 1904).
A balloon attached to a cart is drawn towards and past the camera by horsemen. Then a squad of soldiers is seen holding the balloon down. They release it and it ascends with its basket out of sight. (209–242ft.)

[275]
(CAVALRY MANOEUVRES) (*in* (RUSSO-JAPANESE WAR PROGRAMME)) (*c.* 1904). *p.c.*: [Warwick Trading Company?]. *ph.*: [Joseph Rosenthal?].
A troop of cavalry enters a field by twos and threes; the men dismount, run to form a line, run back to the horse, remount and form into ranks and ride away from the camera. (441–610ft.)

[276]
[COCK FIGHTING ON THE ICE RINK] (*in* (WINTER SPORTS)) *p.c.* [Charles Urban Trading Company].
Two contestants, seated on the ice with their arms folded over their knees, endeavour to push each other over with their feet. (235–253ft.)

Refs.: Charles Urban Trading Company. Catalogue, June 1905, p. 67 (no. 1239)

[277]
[A DAY IN THE HAYFIELDS] *p.c.*: [Hepworth Manufacturing Company].
All the various phases of haymaking are shown, from the cutting of the grass until the hay is stacked. (195ft.)

Refs.: Hepworth Manufacturing Company. A selected catalogue of . . . "Hepwix" films, 1906, p. 55 (no. 631)

1904
(*cont.*) [278]
(JAPANESE CAVALRY) (*in* (RUSSO-JAPANESE WAR PROGRAMME)) (*c.* 1904). *p.c.*: [Warwick Trading Company?]. *ph.*: [Joseph Rosenthal?].
A line of Japanese cavalry rides towards the camera along a path flanked by bushes. (611–697ft.)

[279]
(JAPANESE DANCERS) (*in* (RUSSO-JAPANESE WAR PROGRAMME)) (*c.* 1904).
A trick film in which several Japanese dancers succeed one another on a small platform, by means of stop-motion. (0–102ft.)

[280]
[A JAPANESE FUNERAL] (*c.* 1904). *p.c.*: Warwick Trading Company. *dist.*: [Walturdaw Company].
Various shots of a Japanese funeral procession. (60ft.)

Refs.: Walturdaw Company. Lending Library of "Bioscope" pictures. (List no. 14), 1904, p. 55 (no. 509)

[281]
(JAPANESE STAVE DUEL) (*in* (RUSSO-JAPANESE WAR PROGRAMME)) (*c.* 1904).
Two Japanese soldiers engage in a bout with staves, watched by a row of other soldiers standing behind them. The contestants are protected by head masks and padded jackets. (111–202ft.)

[282]
[SHOOTING THE RAPIDS AT KILLARNEY] (title missing). *p.c.*: [Gaumont Company].
A number of boats are seen shooting the rapids under the Brickeen (or old wier Bridge at Killarney. (74ft.)

Refs.: Opt. lantern & cine. jnl., **1**, November 1904, p. 20

[283]
(SUNSET OVER LAKE) (*in* (RUSSO-JAPANESE WAR PROGRAMME)) (*c.* 1904).
View of a sunset over a lake. (279–308ft.)

[284]
[The TRAVELLING CIRCUS] (title missing). *dist.*: [Walturdaw Company].
A circus barker harangues a crowd from a platform on which are also two female dancers and a man with a drum; the crowd enters through a doorway over which is the notice "Living pictures and menagerie"; an acrobat is seen doing somersaults over a pony; some performing dogs play a game of football; a bear rides a horse and jumps through a hoop; a lion tamer is seen doing his act in a cage. (204ft.)

Refs.: Walturdaw Company. Lending Library of Bioscope pictures. (List no. 14.) 1904, p. 6 (no. 312)

[285]
[The WATERFALLS OF WALES] (section). *p.c.*: [Hepworth Manufacturing Company].
A series of shots of the Rhaidur Du Falls and other waterfalls of Wales. (50ft.)

Refs.: Hepworth Manufacturing Company. A selected list of . . . "Hepwix" films, 1906, p. 90 (no. 660)

1905

[BABY'S TOILET] *p.c.*: [Hepworth Manufacturing Company]. [286]
Depicts the various operations of washing, drying and powdering a baby (Miss Barbara Hepworth?) by a nurse, followed by weighing, dressing, and feeding from a bottle. (178ft.)

Refs.: Hepworth Manufacturing Company. A selected list of . . . "Hepwix" films, 1906, p. 105 (no. 788)

[287]
[The BOMBARDMENT OF PORT ARTHUR] (*in* (RUSSO-JAPANESE WAR PROGRAMME)). *p.c.*: [West's "Our Navy" Limited, for Charles Urban Trading Company].
A "faked" incident in the bombardment of Port Arthur by the Japanese, which was really part of the manoeuvres of the British fleet during the attack and defence of Whale Island. The camera pans across a ship, which fires its guns. A longer

1905 shot of several warships firing guns; closer shots of several ships with smoke (*cont.*) pouring from their funnels. (705–799ft.)

Refs.: Charles Urban Trading Company. Catalogue, June 1905, p. 108 (no. 1265)

[288]

[BUILDING A BRITISH RAILWAY—CONSTRUCTING THE LOCOMOTIVE] (title missing). *p.c.*: Urbanora (by courtesy of London and North-Western Railway Company).

Stages in the construction of a railway engine including the dropping of the cylinders; fixing on the boiler; putting on the panels, drivers' cab, dome engine wheel and fixing wheels to the engine. When it is completed, the engine is run out from the shed. The film closes with a demonstration of coaling an engine by conveyor belt. (697ft.)

Refs.: Opt. lantern & cine. jnl., **1,** October 1905, p. 270

[289]

LIFE IN JAFFA. *p.c.*: [Charles Urban Trading Company]. *ph.*: [F. Ormiston-Smith].

Approaching Jaffa, the Port of Jerusalem, by rail; boats in the harbour; a street scene, with a caravan of camels carrying oranges to the quays; a panning shot of the city (Jerusalem?) from the house-tops; scenes on the Jaffa Road; the walls of the city; scenes inside the walls; a mosque (the Mosque of Omar?); a camel being unloaded. (181ft.)

Refs.: Charles Urban Trading Company. Catalogue, June 1905, p. 168 (no. 1279a/b)

(RUSSO-JAPANESE WAR PROGRAMME) (Great Britain?, 1905). [290]

A topical programme made up of actuality and reconstructed items dealing with the Russo-Japanese war, comprising as follows—*R.*1. (JAPANESE DANCERS); (JAPANESE STAVE DUEL); (ASCENT OF BALLOON); (TRAGEDY IN MID-AIR); (SUNSET OVER LAKE); PORT ARTHUR (May 1904); (CAVALRY MANOEUVRES); *R.*2. (JAPANESE CAVALRY); the BOMBARDMENT OF PORT ARTHUR; the BOMBARDMENT OF PORT ARTHUR THE FIRING OF THE TORPEDO (February 8, 1904); AMMUNITION TRANSPORT PROCEEDING THROUGH A MOUNTAIN PASS: (*c.* November 1904); (JAPANESE SOLDIERS SCALING WALL); (CAPTURE OF RUSSIAN GUN POSITION); (ATTACK ON 203 METRE HILL) (December 5, 1904); (JAPANESE GUN BATTERY FIRING) (1,208ft.)

Refs.: Opt. lantern & cine jnl., **1,** January 1905, p. 51

1906

[291]

(ABERDEEN UNIVERSITY QUATER CENTENARY CELEBRATIONS). *p.c.*: [R. W. Paul].

A record of the visit of King Edward VII and Queen Alexandra to Aberdeen to open the new buildings of Marischal College in connection with the quater-centenary celebrations of Aberdeen university. The film shows the decorated streets and various processions. (Film incomplete.) (1,535ft.)

Refs.: Opt. lantern & kine. jnl., **2** (12), October 1906, p. 223; **3** (2) December 1906, p. 53

[292]

[The ARLBERG RAILWAY] *p.c.*: [Charles Urban Trading Company]. *ph.*: [F. Ormiston-Smith].

Views from a train travelling from Langen to Bruden. (339ft.)

Refs.: Charles Urban Trading Company. Catalogue, August 1909, p. 11 (no. 1921)

BADGER DIGGING IN NORTH DEVON (*c.* 1906). *p.c.*: [Mr. Hatt]. [293]

A group of men pose for the camera; then walk through a wood carrying sticks and shovels, some of them leading terriers. They break through to the badger's earth with their pick-axes, the terriers eagerly watching every movement; the badger is drawn out by a rope noose round its head and put into a sack. The party then make their way homewards. (272ft.)

[294]
A DEVONSHIRE BADGER HUNT (*c.* 1906). *p.c.*: [Mr. Hatt]. *dist.*: Warwick Trading Company.
A man hacks out the soil with a pick-axe, drags the badger from his earth by means of noose at the end of a pole and, with the aid of other men, puts the struggling animal into a sack. (42ft.)

[295]
FLYING THE FOAM AND SOME FANCY DIVING (*c.* 1906). *p.c.*: Williamson Kinematograph Company.
Various shots of a diving performance by "Professor" Reddish of diving with a bicycle from the end of West Pier, Brighton. This is shown in reverse followed by some ordinary diving with reverse sequences. (95ft.)

Refs.: Williamson's kinematograph films. Catalogue 1905, p. 27 (no. 258)
W. Butcher & Sons. List of films for hire, September 1907, p. 5 (no. 46H)

[296]
SCENES ON A SWAN FARM, ABBOTSBURY, DORSET. *p.c.*: Cricks and Sharp.
A field with swans seated in it, one with cygnets; a man holds up an egg with a cygnet hatching; he and another man mark some cygnets; two swans fighting; a man driving some cygnets to the water's edge. (279ft.) (Film incomplete.)

Refs.: Opt. lantern & kine. jnl., **2**, July 1906, p. 169

[297]
A VISIT TO PEEK FREAN AND CO.s BISCUIT WORKS. *p.c.*: [Cricks and Sharp, by permission of Messrs. Peek, Frean & Co.].
The boiler room; arrival and unloading of milk and flour; collecting, weighing and mixing ingredients; biscuit-making machinery in action; rolling out dough; making Brighton biscuits; cutting machine; ovens; packing biscuits. Fire drill; workers leaving at the dinner hour; washing empty containers; filling containers; despatch and distribution. (2,169ft.)

Refs.: Bioscope, February 4, 1909, p. 13

The WARWICK PAGEANT. *p.c.*: [Charles Urban Trading Company]. [298]
A record of the pageant held in the grounds of Warwick Castle from July 2nd to 9th, 1906. The episodes covered range from a Druid ceremony in A.D. 40 to a visit by Queen Elizabeth I in 1572. (1,588ft.)

Refs.: Opt. lantern & kine. jnl., **11**, July 1906, p. 170
Charles Urban Trading Company. Catalogue, scientific and eduational subjects, 1908; pp. 216–224 (nos. 1839–1841)

(WINTER SPORTS) (*c.* 1906). *p.c.*: Charles Urban Trading Company. [299]
A series of films depicting various winter sports comprising [SLEIGHING PARTIES IN SWITZERLAND IN MID WINTER]; [MERRY BOYS AND GIRLS IN SNOWY SWITZERLAND]; [The BATTLE OF THE SNOW]; [ICE-YACHTING ON THE ST. LAWRENCE]; [FUN ON THE SKATING RINK AFTER A SNOWSTORM IN THE ALPS]; [COCK FIGHTING ON THE ICE RINK]; a wrestling match on the ice; [MONTREAL ON SKATES]; ice-skating race in which the men competitors crouch on one foot and are pushed by the women competitors; a race in which women seated in sleds are pushed by men skaters; [HOCKEY ON SKATES]; [TOSSING THE PHOTOGRAPHER]; [The OUTING OF THE "OLD TUQUE BLUE" SNOW-SHOEING CLUB OF MONTREAL]. (371ft.)

Refs.: Opt. lantern & cine. jnl., **1**, March 1905, p. 116
Charles Urban Trading Company. Catalogue, June 1905, p. 68 (no. 1240); p. 231 (no. 1502). Catalogue, August 1909, p. 12 (no. 1988); suppl. "Universal Winter Sports"

[300]
WINTER SPORTS AT TIVERTON (*c.* 1906). *p.c.*: [Mr. Hatt]. *dist.*: [Warwick Trading Company].
Winter sports scenes show people tobogganing, skating on the frozen river, snowballing one another and sliding on the ice. (83ft.)

1907

[301]

[BOXING MATCH FOR CHAMPIONSHIP OF THE WORLD] (title missing). *p.c.*: Charles Urban Trading Company.

A record of the heavyweight boxing championship contest for the championship of the world at the National Sporting Club, December 2nd 1907, between Tommy Burns (U.S.A.) and Gunner Moir (Great Britain). The full ten rounds are shown, in the last of which Burns knocks out his opponent. (2,054ft.)

Refs.: Kine. & lantern wkly., **2** (30), December 5, 1907, p. 57; **2** (31), December 12, 1907, pp. 83–4
Charles Urban Trading Company. Catalogue, August 1909, pp. 200–2

[302]

[GUILLEMOTS] (title missing) (section). *ph.*: [Oliver G. Pike and H. Armytage Sanders].

Opens with shots of a guillemot breeding ground, with shots of the flock in close-up; the cliffs are scaled by Mr. Pike (?) and some eggs secured; the hatching of an egg is then shown, some of the shell being taken away by hand; the young bird in close-up and being fed when two weeks old. (197ft.)

Refs.: Kine. & lantern wkly., **1** (17), September 5, 1907, p. 267

[303]

[IN THE SCOTTISH HIGHLANDS] (title missing) (sections). *p.c.*: [Charles Urban Trading Company].

View from a train travelling through the Ravensrock cutting, Strathpeffer and into the open country of Ross and Cromarty . (275ft.)

Refs.: Charles Urban Trading Company. Catalogue, London, 1908, p. 143 (no. 2167)

[304]

NORTH WALES, ENGLAND: THE LAND OF CASTLES AND WATERFALLS (Picturesque North Wales series). *p.c.*: Urban Company (by courtesy of London and North-Western Railway Company).

The following places are shown: Chester; Llandudno Junction; Llandudno; Conway, Menai Straits; a slate factory; Llanberis Pass; Snowdon; Caernarvon; Bettws y Coed and Swallow Falls. The early scenes are linked by shots taken from a moving train. (810ft.)

Refs.: Kine. & lantern wkly., **1** (12), August 1, 1907, p. 191
Charles Urban Trading Company. Catalogue: scientific and educational subjects, 1908, p. 133 (no. 2145)

1908

(AEROPLANE GLIDING) (Great Britain?, *c.* 1908). [305]

A pilot takes his place on a bi-plane placed upon a ramp; a heavy weight suspended from a tripod is released and the machine is catapulted into the air and glides into a field below; the performance is repeated; the plane is pushed back uphill past the camera. (91ft.)

[306]

[NATURE'S HIDDEN BEAUTIES—POND LIFE]. *p.c.*: Williamson Kinematograph Company. *ph.*: [Dr. E. J. Spitta].

A man collects specimens from a pond and takes them home to his microscope. Microcinematographic views follow of various plant and animal pond life, including the water flea, cyclops, cypris, water slugs and vaulters. The circulation of the blood and the movement of the digestive systems are seen in the tadpole. Other specimens include rotifers, vorticella, volvox globator, the hydra and amoeba. *German titles.* (438ft.) (Film incomplete.)

Refs.: Kine. & lantern wkly., **3** (68), August 27, 1908, p. 345
Low, Rachael. The history of the British film, 1906–1914. London, 1949, pp. 160, 161

[307]

TOADS—LEAPING BATRACHIANS (*c.* 1908). *p.c.*: Charles Urban Trading Company.

Green tree frogs, in all stages of existence, from the tadpole to the matured batrachian, are seen in the water, in the grass, in a tree nest and climbing trees. A close shot is included of a toad eating a worm. (391ft.)

Refs.: Charles Urban Trading Company. Catalogue, August 1909, p. 21 (no. 2292)

1908 [308]

(*cont.*) [WHALING AFLOAT AND ASHORE] (title missing). *p.c.*: Robert W. Paul.

The film shows a whaling ship at sea catch a whale and tow it back to the station; the blubber and whalebone are then removed and the oil is shipped; harpoons are mended and the film ends with the Irish and Norwegian whalers enjoying themselves with dances and sports and games. (730ft.)

Refs.: Bioscope (101), September 18, 1908, p. 12
Kine. & lantern wkly., **3** (70), September 10, 1908, p. 405

[309]

WINTER SPORTS IN CANADA. *p.c.*: Charles Urban Trading Company.

The film opens with horse-drawn snow ploughs clearing the snow-covered streets; a parade of decorated horse-drawn carriages and floats is followed by shots of the following winter sports; bob sleighing; ski-ing; horse-drawn trap racing; snow-shoe walking race; skating; tobogganning and a race between sleds drawn by pairs of dogs. (374ft.) (Film incomplete.)

Refs.: Urban-Eclipse-Radios. Catalogue, 1909 p. 291 (no. 2357),
Kine. & lantern wkly., **4** (101), April 15, 1909, p. 1437

1909 [310]

AIRMEN OF YESTERDAY (*From* a Pathé Pictorial.) *p.c.*: Pathé Frères.

Shots of various planes and an airship taken in 1909, possibly at the Rheims aviation meeting. The various types represented included Farman, Latham and R.E.F. and a Wright monoplane. The planes are seen in flight and on the ground. (287ft.)

Refs.: Bioscope (118), January 14, 1909, p. 22
Kine. & lantern wkly., **5** (120), August 26, 1909, p. 742

BALLOON MAKING. *p.c.*: Pathé Frères. [311]

The material is delivered to the factory, where the component parts are stitched up, pasted together, and varnished. Other workers are seen making the nets, and the film ends with a shot of the completed balloon ascending from the ground. (314ft.)

Refs.: Bioscope, May 20, 1909, p. 32
Kine. & lantern wkly., **5** (106), May 20, 1909, p. 95

BATTLESHIPS IN ACTION. *p.c.*: Charles Urban Trading Company. [312]

Various shots, taken from above, of the 12-inch guns of a battleship elevating, depressing, turning and firing at targets at sea. (240ft.)

Refs.: Charles Urban Trading Company. Catalogue, August 1909, Appendix, p. 429 (no. 2386)

[313]

[The BEE'S EVICTION] (title missing). *p.*: [J. C. Bee-Mason]. *dist.*: Warwick Trading Company.

Two men remove some tiles from the wall beneath a window-sill in order to take a swarm of bees. One of them is seen using a smoke apparatus to keep the bees at bay whilst he places the honeycomb in a box. In another part of the wall they find honeycombs 4ft. long. Finally the two men are seen enticing the swarm into a new hive. This remarkable nest was discovered at Exceat Farm, Seaford, Sussex. (473ft.)

Refs.: Bioscope, May 6, 1909, p. 32
Kine. & lantern wkly., **4** (103), April 29, 1909, p. 1523

A BULL FIGHT IN SEVILLE (SPAIN). *p.c.*: Urban-Radios. [314]

Arrival of the public in horse-drawn carriages and motor-cars; bull-ring enclosure and grand entry of the bull-fighters; teasing of the bull with the cape and the picador fighting the bull; shots of the bull with darts in its neck and a banderillo attracting the bull's attention to add further darts. A second and third bull are introduced; the banderillo repeats his performance; the dead bull is dragged out of the ring; the espada makes his tour of honour. Further bulls enter the ring. (473ft.)

Refs.: Urban-Eclipse-Radios. Catalogue, August 1909, p. 344 (no. 3131)

1909 CITY OF WESTMINSTER. *p.c.*: Hepworth Manufacturing Company. [315]
(cont.) Shots taken from an Argyll car. Up Whitehall towards Trafalgar Square following horse-drawn buses and carts and the odd motor vehicles. After rounding the Square, the car travels up St. Martin's Lane. An aerial shot of Trafalgar Square and an upward panning shot of Nelson's Monument. Shot of an open air market and of the Old Curiosity Shop. (193ft.) (Film incomplete.)

Refs.: Bioscope, May 20, 1909, p. 29
Film Society (London). Programme 36, January 26, 1930.

[316]
GETTING CLOSE TO THE SPIDER (Urban Science series) (*c.* 1909). *p.c.*: Charles Urban Trading Company. *dist.*: [Kineto].

A male and female spider are seen on a branch during courtship; a close shot of the male follows, showing the jaws. (92ft.) (Film incomplete.)

[317]
A HOLIDAY TRIP TO THE CLYDE COAST OF SCOTLAND VIA L. & N.W. RAILWAY. *p.c.*: [Kineto].

The train en route to Scotland with shots of the dining car, after which the following views are shown: Glasgow Central Station, Municipal buildings; Sauchiehall Street; the Jamaica Bridge, with Caledonian Bridge and Central Station, Glasgow; Clyde shipbuilding yards; Dumbarton Rock and Castle; Caledonian steamer leaving Gourock Pier; Hunter Quary and Kirn; Castle Hill, Dunoon, and Highland Mary's monument; West Bay, Dunoon, with crowds on the sands; Wemyss Bay railway station; the destroyer running trials on the measured mile, Wemyss Bay; Rothesay; holiday makers on Rothesay pier; the pierrots at Rothesay; The Esplanade, Rothesay; Effrick Bay, with children playing on the sands; yachting; Millport, crowds on the beach; Alligator's Head, Millport. (1,140ft.)

[318]
[A HOLIDAY TRIP TO THE CLYDE COAST OF SCOTLAND VIA L. & N.W. RAILWAY] (section). *p.c.*: Kineto.

Shots of children playing on a sandy beach watched by adults; three young girls paddle ashore from a rock; further shots of the children. On board the "Fusilier" a boy plays with a kitten. The film ends with shots taken from a train—first in the Pass of Leny, then the Pass of Brander with Loch Awe. (251ft.)

[319]
HUNTING CROCODILES (main title missing) (*c.* 1909). *p.c.*: Pathé Frères.

A native of Java is seen at work constructing a palm tree float to which he attaches a dead bird for bait. With a companion he then paddles a canoe to the crocodile's haunts where he drops the float in the water, tying the end of the line to a branch. The following morning they find claw marks on the float, and tracing their prey by the rattan line to which the belt was attached, capture the crocodile and drag him ashore. (462ft.)

Refs.: Bioscope, August 12, 1909, p. 26

(MAKING A RAILWAY ENGINE) (*c.* 1909). [320]

The making and construction of a railway engine from the casting of the frame to the finished engine being driven from the workshop. (683ft.)

[321]
[MIMIC BATTLE ON WHALE ISLAND] *p.c.*: [Charles Urban Trading Company].

A naval exercise in which a land base is attacked by an invading force. When the invaders are nearly victorious reinforcements for the defenders arrive on an armoured train. (373ft.) (Film incomplete.)

Reff.: Kine. mthly. film rec., **3** (31), November 1914, p. 57
Urban-Eclipse-Radios. Catalogue, August 1909, p. 429 (no. 2400)

PANTHER HUNTING IN THE ISLE OF JAVA. *p.c.*: Urban-Eclipse. [322]

A file of men and ponies make their way along a jungle track in Java. A shot of a forest pool is followed by one of a native cutting bamboos by a waterfall. The party of hunters place a freshly killed animal as bait for a leopard, and then proceed to make a screen of branches. There is a shot of some leopards, probably not in their natural habitat. One of the men fires his rifle, a panther is killed and

1909 the party return from their expedition with the quarry borne on a pole by two (*cont.*) natives. (399ft.)

Refs.: Kine. & lantern wkly., **4** (102), April 22, 1909, p. 1481

[323]

[SCENES IN CEYLON] (title missing). *p.c.*: [Hepworth Manufacturing Company].

A travel picture showing scenes at Kandy, Colombo and on the Kelani River. (480ft.)

Refs.: Bioscope (122), February 11, 1909, p. 14

[324]

TO DEMONSTRATE HOW SPIDERS FLY . . . (Urban science series) (*c.* 1909). *p.c.*: Charles Urban Trading Company. *dist.*: [Kineto].

To demonstrate how spiders fly a mechanical model of a spider throws a thread of silk to the wind; it is extended until sufficient to bear the spider's weight and the spider descends by shortening the thread; shots of a real spider performing the same function then follow. (90ft.)

[325]

WILD BIRDS IN THEIR HAUNTS. *p.c.*: Pathé Frères. *ph.*: [Oliver G. Pike.]

The film opens with ducklings in a nest; a fortnight later the ducklings are running about on the grass; a parent thrush feeding its young; a parent reed bunting feeding its young; linnets feeding their young; a sedge warbler sitting on its nest until its mate takes over; a blue tom tit pecking at some food and a coconut suspended on a string; a family of starlings feeding on the snow-covered ground; an owl perched on a branch. (317ft.) (Film incomplete.)

Refs.: Bioscope, December 2, 1909, p. 49; April 28, 1910, p. 7

1910

[326]

[The BEE HUNTER] (title missing). *p.*: [J. C. Bee-Mason]. *dist.*: Warwick Trading Company.

A man is seen smoking out a hollow tree prior to removing a swarm of bees, and taking another swarm from a straw-stuffed sack hanging on a fence. He then conveys the bees in boxes to his hives. Finally he is seen taking handfuls of bees from a barrel and spreading them out on a sheet of newspaper, remaining quite unperturbed as they crawl over his hands and forearms. (296ft.)

Refs.: Bioscope, November 17, 1910, p. 39

[327]

BEES AND THEIR ENEMIES (*c.* 1910). *p.*: [J. C. Bee-Mason]. *dist.*: Warwick Trading Company.

A bee is seen caught in a spider's web; a colony of ants (?) invade the hide; a hedgehog and several small birds feed on newly hatched grubs; a man removing sections of honey discovers a nest of mice in the hive. (220ft.)

[328]

The BUILDING OF A TRANSCONTINENTAL RAILWAY IN CANADA. *p.c.*: Butcher's Empire Pictures.

Illustrates the construction of the Grand Trunk Pacific Railway, from grading to finished track. The steam shovel at work; the track-laying machine constructing the road as men drop the ties one by one in front for the tracks to be placed upon them. Steel gang at work, balking, spiking, levelling and straightening the ties. After the track is laid, the workmen return on an engine along the track. (582ft.)

Refs.: Bioscope, January 20, 1910, p. 61; January 27, 1910, p. 51

CAMEL FIGHT IN THE SAHARA] (title missing). *p.c.*: [Kineto]. [329]

Two camels, saddled and harnessed, are goaded into fighting by a crowd of Arab onlookers. (218ft.)

Refs.: Bioscope, April, 28, 1910, p. 44

[330]

A DAY IN THE LIFE OF A COAL MINER. *p.c.*: Kineto (by courtesy of the L.N.W. Railway).

A miner leaving for work; his work at the coal face and at the pit-head. Women workers loading wooden props and sorting, screening and loading the coal into trucks. The miners return to the pit-head to receive their pay. The miner returns

1910 (*cont.*) to his home, and the film closes with a shot of a middle-class family grouped round an open fire upon which a maid places more coal. (The film appears to be unedited as many of the sub-titles are out of order). (577ft.)

Refs.: Bioscope, December 1, 1910, p. 43

(EARLY AIRCRAFT) (*c.* 1910). [331]
An aviator takes his place at the controls of a bi-plane, the propellor is started; the plane taxis into the distance, takes off and circles in the air. (77ft.)

[332]
[An EMPIRE'S MONEY MAKER]. *p.c.*: [Alpha Trading Company]. *dist.*: [Warwick Trading Company].
The film opens with a shot of the exterior of the Royal Mint; the various processes in the making of coins are then shown from the weighing of the bullion to the sacking up of the coins ready for the banks. The film ends with a comparison of a coin with the die. (300ft.) (Film incomplete.)

Refs.: Bioscope, December 22, 1910, p. 35

[333]
The HISTORY OF A BUTTERFLY—A ROMANCE OF INSECT LIFE. *p.c.*: Williamson Kinematograph Company.
Male moths attracted by a captive female; butterflies laying eggs; a caterpillar hatching out, a puss-moth caterpillar feeding; some varieties of caterpillar—waved umber, gipsy moth, lime hawk, lobster; a caterpillar feeding, ready for pupating; three caterpillars change into chrysalis; the birth of a peacock butterfly; the birth of a swallow tail butterfly. (615ft.)

Refs.: Bioscope, April 7, 1910, p. 39

[334]
MAKING CHRISTMAS CRACKERS. *sp.*: Clark, Nickolls and Coombs. *p.c.*: Cricks and Martin.
The film shows the processes of making Christmas stockings, paper hats and crackers. It finishes with a children's Christmas party at which they pull a giant cracker from which comes Father Christmas to distribute presents. (380ft.)

Refs.: Bioscope, December 1, 1910, p. 9

[335]
MATCHES (MADE IN ENGLAND). *p.c.*: Cricks and Martin (by courtesy of Messrs. R. Bell & Co., Ltd.).
Shows the manufacture of matches from the peeling of the logs to the finished product. The machines used for making the matches and their containers are seen in operation, manned mainly by women operators. The film concludes with a sailor lighting his pipe with one of the finished products. (407ft.)

Refs.: Bioscope, May 5, 1910, p. 35

[MODERN CHINA]. *p.c.*: Charles Urban Trading Company. [336]
Views of Peking, including a shot of the South Gate, and shots of its crowds and traffic, including rickshaws. A hairdresser and a shoemaker are seen at work, followed by a shot of a wealthy Chinese lady with her pipe. Scenes on the banks of the Chuntsi (*sic*) follow, showing coolies during their lunch hour and shots of junks and sailing craft on the river. The film concludes with the funeral procession of a mandarin passing before the camera. (456ft.)

Refs.: Bioscope, April 14, 1910, p. 39
Kine. mthly. film rec., June 1919, p. 138

[337]
(The OLD MAURETANIA) (*From* Urban movie chats) (*c.* 1910). *p.c.*: [Charles Urban Trading Company.] *dist.*: Butcher's Film Service.
Shots of the *Mauretania*; passengers from the *Mauretania* boarding a tender off Queenstown; the *Mauretania* on her way to Liverpool. (137ft.)

[338]
PICTURESQUE NIAGARA, ONTARIO, CANADA—GRAND TRUNK RAILWAY SYSTEM. *p.c.*: Butcher's Film Service.
The film opens with various shots of the falls and the boat *Maid of the Mist*. Shots of the Whirlpool rapids and the Grand Trunk Steel Arch Bridge then follow; a shot of the railway running beside the overhead electric wire. The film ends with further shots of the falls. (310ft.) (Film incomplete.)

1910 *Refs.*: Bioscope, January 20, 1910, pp. 11–17
(*cont.*)

[339]

[SCENES IN JERSEY] (title missing). *p.c.*: Charles Urban Trading Company.
Various views of Jersey and Guernsey, including the harbour of St. Heliers, Plemont Cove and Bonne Nuit Bay, Mont Orgueil, Vinchelez Lane (from a moving car), St. Peter Port, Guernsey, the Gouffe Rocks and Peter Bot Bay. (332ft.)

Refs.: Bioscope, November 17, 1910, p. 35

[340]

SEA LIFE. CUTTLEFISH AT HOME (Gaumont science series). *p.c.*: Gaumont Film Company.
Three cuttlefish are seen swimming in a tank and chasing the prawns with which they are fed; one ejects a black fluid which fills the tank. (232ft.)

Refs.: Bioscope, November 3, 1910, p. 21

SHAKESPEARE LAND. *p.c.*: Kineto. [341]
Shots of Leamington Spa; Kenilworth Castle; Guy's Cliff Mill; Warwick Castle; Stratford Church; Anne Hathaway's cottage; Shakespeare's birthplace; Stratford Grammar School; the Memorial Theatre; Marie Corelli's home; and the River Avon. (334ft.) (Film incomplete.)

Refs.: Bioscope, September 1, 1910, p. 27

[SIGHTS IN NEW YORK] (title missing) (section). *p.c.*: [Kineto]. [342]
Street scenes in New York following a heavy fall of snow. Street sweepers are at work and among the pedestrians are a sailor and a man pulling a boy along on a toboggan. Children tobogganing in Central Park (?). (127ft.)

Refs.: Bioscope, March, 3, 1910, p. 34 (list)

SINGAPORE. *p.c.*: Pathé Frères. [343]
Shots of docks with coolies loading up coal are followed by shots of sampans on the central canal; views of the centre of the town with rickshaws and carriages passing before municipal buildings; the Chinese and Malay quarters; a sugar cane vendor; a native open-air restaurant, and finally, coolies eating with chopsticks. (324ft.)

Refs.: Bioscope, December 8, 1910, p. 27

1911

[ANIMATED PUTTY] (title missing). *p.c.*: [Kineto]. [344]
A lump of putty assumes the shape of an eagle's head, a spray of roses, a windmill whose arms revolve, a girl wearing a flowered hat, Mephistopheles and two of his imps, and a small boy. (235ft.)

Refs.: Kine. & lantern wkly., **8** (192), January 12, 1911, p. 661
Bioscope, January 26, 1911, p. 31

[345]

[The BIRTH OF A FLOWER] (title missing) (Urban science series). *p.c.*: Charles Urban Trading Company. *ph.*: [F. Percy Smith]. *dist.*: [Kineto].
The growth of the following plants is shown by time-lapse photography: hyacinths (3 days each); crocuses opening in sunlight (1 hour each); snowdrops (3 days growth); Neapolitan onion (5 days growth); narcissi (1 day each); Japanese lilies (3 days each); garden anemones opening in sunlight (1 hour each); roses (3 days each). (314ft.)

Refs.: Bioscope, March 9, 1911, p. 38
Kine. & lantern wkly., **8** (198), February 23, 1911, p. 1074;
Frederick A. Talbot. Moving pictures, London, 1912, pp. 194–5

BOURNEMOUTH. *p.c.*: [Co-operative Cinematograph Company]. [346]
The lift ascending the East Cliff; scenes on the West Beach; bathers in the sea, including women, watched by children in the foreground; paddlers, people in deckchairs and the pier in the background; a family taking tea in a beach bungalow; the Pine Forest, Branksome Chine; Alum Chine. (162ft.) (Film incomplete.)

Refs.: Bioscope, January 26, 1911, p. 33

[347]
[The BUD, THE FLOWER, AND THE LEAF] (title missing). *p.c.*: Pathé Frères.

Shows the normal growth of flowers and leaves of various trees at 11,000 times their normal speed. The subjects shown are horse chestnut leaf buds in April, the lilac tree, hawthorn, apple blossom and rose. The development of individual blossoms and growth movements of leaves are reproduced. (426ft.) (Film incomplete.)

Refs.: Bioscope, **13** (262), October 19, 1911, suppl. p. v

[348]
[GLIMPSES OF BIRD LIFE] (title missing). *p.c.*: Kineto.

The following birds are shown: kingfisher, catching and eating fish; geese, ducks and swans swimming; a water hen, swimming and diving; common and king penguins walking on land and swimming under water; a cormorant, fishing and devouring its catch on land. (354ft.)

Refs.: Bioscope, **11** (237), April 27, 1911, suppl. p. xxi

[349]
[The GREAT WHALE HUNT] (title missing). *p.c.*: British and Colonial Kinematograph Company.

The film opens with men on a whaler getting the harpoon ready and fixing a bomb with a time fuse on to it; paying out the rope after the harpoon has been fired; the ship being towed along by the whale; hauling in the dead whale and cutting off its tail; the body is then inflated and made air tight and towed to the factory; hauling the whale up the slip; tearing off the blubber by steam winch; a blue whale on the slip. (323ft.) (Film incomplete.)

Refs.: Bioscope, **13** (271), December 21, 1911, suppl. p. xix

[350]
The HORNET AND HER NEST. *p.*: [J. C. Bee-Mason].

Various close shots of the hornet in her nest, followed by shots of young hornets. (148ft.)

[351]
The LIFE OF THE HONEY BEE. *p.*: [J. C. Bee-Mason]. *dist.*: Tyler Film Company.

The queen bee and her attendants; a close shot of a drone; diagrams showing the development of the bee embryo; young bees leaving the cell; young bees at work; collecting pollen and nectar. The bees prepare to swarm by building queen cells; they leave the nest and cluster on a bush from which they are collected by J. C. Bee-Mason and put into a hive. The film concludes with a close shot of the queen bee emerging from the parent nest. (456ft.) (Film incomplete.)

Refs.: Bioscope, **12** (254), August 24, 1911, suppl. p. ix

[352]
MAKING FIREWORKS. *p.c.*: [Charles Urban Trading Company], by courtesy of Messrs. C. T. Brock & Co., Sutton.

Various processes in the manufacture of fireworks are shown commencing with the making of globular shells which are then filled with smaller shells and stars and finally fixed with fuses and lighting charges. A huge shell is fired in a field after being brought into position in a container drawn by four horses. The making, filling and firing of rockets. "Living" fireworks are then demonstrated by two men in asbestos suits to whom are attached figures of boxers; the effect at night. The making of set pieces precedes a final night display of "coronation flowers" which change to portraits of King George V and Queen Mary. (579ft.)

Refs.: Bioscope, **11** (242), June 1, 1911, suppl. p. xxix

[353]
[PRODUCTION OF HONEY] (title missing). *p..*: [J. C. Bee-Mason]. *dist.*: T[yler] F[ilm] C[ompany].

A man removes the full sections from a hive and, after scraping off the wax with which the cells are sealed, places them in an extractor. He then turns a handle, so that the honey is drawn off by a tap at the base of the extractor, and the empty sections are replaced in the hive. (376ft.)

Refs.: Bioscope, **13** (260), October 5, 1911, suppl. p. xxi

(*cont.*) [The SEDGEWARBLER AND THE CUCKOO] (title missing]. *p.c.*: Pathé Frères. *ph.*: Oliver G. Pike.

The young cuckoo is seen on a nest being fed by a sedgewarbler, at a later stage seated on a branch, and finally, fully grown. (115ft.) (Film incomplete.)

Refs.: Bioscope, **13** (272), December 28, 1911, suppl. p. v
Talbot Tatler, **1** (9), January 20, 1912, p. 73

[355]

[SKATING CHAMPIONSHIPS AT TRONDHJEM] (title missing). *p.c.*: Warwick Trading Company.

Scenes from a moving train; the Nord run and ski hop with the boy champions of Norway doing a 90 foot jump with other skiers; an open air skating rink; ten people hold hands on a ski jump; a party starting on a pulk drive; the heats and final in the championship skating races; fancy skating; the winner of the race, Strumnikoff, receiving his gold medal. (403ft.((Film incomplete.)

Refs.: Bioscope, **11** (234), April, 6 1911, suppl. p. xiii

[356]

The STORY OF JOHN M'NEIL. *Author:* Dr. Halliday Sutherland. *dist.*: National Association for the Prevention of Tuberculosis.

Film shows how tuberculosis can be spread throughout a family by one sufferer, in this case Mrs. M'Neil. The treatment for each member of the family is shown. Mrs. M'Neil is taken to a sanatorium for advanced cases. The younger children are admitted to an open air school. Mr. M'Neil is taken to a sanatorium, where he is cured after rest, exercises, graduated work, tuberculin treatment and finally work on a farm colony. The local Care Committee obtains for him a job on a farm and he takes his children with him. (1,326ft.)

[357]

[The STRENGTH AND AGILITY OF INSECTS]. *p.c.*: Kineto. *ph.*: [F. Percy Smith].

A suspended scorpion holding an empty matchbox, then a lizard, then a snake. An ant holding a matchstick follows, and a grasshopper on a trapeze; a baby stick insect is shown emerging from its egg; a house fly, bluebottle and greenbottle fly juggle with various objects; a flea holds various objects and its foot is shown greatly magnified and the film ends with the flea juggling. (376ft.)

Refs.: Bioscope, **12** (258), September 21, 1911, p. 617; **12** (259), September 28, 1911, suppl. p. xxi

THROUGH PARIS ON THE SEINE. *p.c.*: Urbanora. [358]

Views in Paris taken from a boat on the Seine. First the Auteuil Viaduct, followed by views of other bridges and the Eiffel Tower; the Trocadero Palace; the Alexander III bridge and Grand Palace; the Bridge de la Concorde and the House of Deputies; the Pont Neuf and the Palace of Justice; L'Hotel de Ville; Notre Dame. (402ft.)

Refs.: Bioscope, **12** (259), September 28, 1911, suppl. p. ix

[359]

[A VISIT TO EARL'S COURT] (title missing). *p.c.*: [Charles Urban Trading Company].

Scenes in the funfair at Earl's Court. The water chute; a procession of elephants to a lake in which they bathe; the miniature railway; the giant coaster; the crazy bridge; a children's race with hobby horses; a shooting gallery manned by a Negro; the Joy Wheel; the flying machines. (367ft.)

Refs.: Bioscope, **12** (258), September 21, 1911, suppl. p. xvi

A WILD SEA AND A STORMY SUNSET. *p.c.*: Gaumont Company. [360]

From the bridge of a ship waves are seen breaking over the bows, hurling up showers of spray and deluging the decks of the vessel with water as it makes its way through a stormy sea. The film concludes with the rays of a setting sun gleaming through heavy clouds and reflected upon the troubled surface of the water. (179ft.)

Refs.: Bioscope, **11** (246), June 29, 1911, suppl. p. xi

1912–14 [361]
The WORLD FAMOUS MUSICAL COMEDY ARTISTS SEYMOUR HICKS AND ELLALINE TERRISS IN A SELECTION OF THEIR DANCES. *p.c.*: Topical Film Company.

Ellaline Terriss in close-up; Seymour Hicks on the stage; they dance *The Bublebee story*, "the latest American dance sensation"; facial expressions by Seymour Hicks—"some do it this way"—demonstrating the various ways of kissing and taking medicine; Ellaline Terriss, in male artist costume, singing and dancing *If I were a boy* from the musical play "The Model and the Maid" with the original chorus in the background; close-up; Ellaline Terriss and Seymour Hicks dancing *Alexander's rag-time band*; close-ups of both Ellaline Terriss and Seymour Hicks. (655ft.)

[362]
1912 A DAY IN THE LIFE OF A RICKSHA BOY. *p.c.*: Butcher's Empire Pictures.

A native runner of Natal with his ricksha. In the compound, before commencing his day's work, he cleans his vehicle, decorates his legs and prepares his headdress. The rickshas leave the compound, the runners leaping in the air as they go. Typical scenes of the ricksha runner's work in the streets of Natal follow, and the film concludes with the headdresses of various runners shown in close-up. (210ft.)

Refs.: Bioscope, **17** (312), October 3, 1912, p. xx
Kine. mthly. film rec., **1** (5), September 1912, p. 51

[363]
The LIFE OF A RACING PIGEON. *p.c.*: Heron Films. *dist.*: Universal Film Company.

The young pigeons are shown from hatching, and at various stages until they are ready for racing. They are seen released at the start of a race and arriving at the loft. The placing of identification rings, and recording time of arrival at the loft is also included. (458ft.)

Refs.: Bioscope, **15** (298), June 27, 1912, suppl. p. xxxv; **16** (299), July 4, 1912, suppl. p. xix

The MANUFACTURE OF WALKING STICKS. *p.c.*: Heron Films. [364]

Pimento trees being unloaded and taken into the factory; bundles of English ash being hauled up; shaping hazel with a band saw; bending rattan canes with vices; preparing sticks for straightening; straightening hazel sticks; scenes in one of the workshops; testing and examining the sticks; chasing a silver mount; engraving a silver handle; ferruling; scenes in the despatching room; the workmen leaving the factory; a workman polishing an extremely long walking stick. (355ft.)

Refs.: Bioscope, **16** (304), August 8, 1912, suppl. p. xxvii
Kine. mthly. film rec., **5** (47), March 1916, p. 62

[365]
[MUSICAL RIDE BY THE 3RD (PRINCE OF WALES') DRAGOON GUARDS] (title missing) *p.c.*: [Kineto]

A record of a musical ride by cavalry in a barrack square. (449ft.)

Refs.: Bioscope, **16** (305), August 15, 1912, suppl. p. xxvii

SCENES IN SUDAN. [366]

Scenes at Kosti, and Omdurman. Church dignitaries and officials leaving after the consecration of the new cathedral at Khartoum in 1912. The film ends with the Sirdar's garden party at the Palace and crowds on a station platform by a train. (277ft.) (Film incomplete.)

A VISIT TO A CRAB AND LOBSTER FACTORY. *p.c.*: Urbanora. [367]

The stock pool; the unloading of a smack and stocking the pool; netting the crabs and lobsters from the pool and weighing them; boiling and washing; some fine specimens alive. A fisherman seated in a boat cracking and eating a crab or lobster. (309ft.)
Refs.: Kine. mthly. film rec., **1** (8), December 1912, p. 101

A VISIT TO DANZIG (main title missing). *p.c.*: Urban-Eclipse. [368]

Views of the streets and housetops taken from the tower of the Hotel de Ville, followed by scenes on the river Mottlau, showing paddleboats and steamers on the

1912 water and the houses and streets on the banks. Scenes in the fish market, including
(*cont.*) shots of fish and eels being unloaded at the quayside. The oldest house in Danzig: a tramcar passing under an archway; the Bourse and views of the square. (278ft.)

Refs.: Kine. mthly. film rec., **1** (5), September 1912, p. 105

1913–
14 [369]
(LEE-RICHARDS ANNULAR MONOPLANE, 1910–1914). *ph.*: [Gaumont Company].

Demonstrations of flying the above annular monoplane. (1,050ft.)

[370]
(SMOKE FLOW WIND-TUNNEL TESTS ON AN ANNULAR WING).

Records wind-tunnel tests with smoke of flow about the annular wing of the Lee-Richards monoplane. Three separate tests are shown. (40ft.)

1913 [371]
The ELECTROLYSIS OF METALS (main title missing) [(Urban science series)]. *p.c.*: [Charles Urban Trading Company]. *dist.*: [Kineto].

The film shows the metallic deposits obtained by electrolysis of lead acetate, mercuric nitrate, zinc chloride, silver nitrate and tin "protochloride", and the curious formations obtained in each case. (388ft.)

Refs.: Bioscope, **19** (349), June 19, 1913, suppl. p. xxxiii
Kine. mthly. film rec. (15), July 1913, p. 89

[372]
[INDUSTRIES OF JAMAICA] (Section). *p.c.*: Kineto. *ph.*: [Harold Sintzenich].

Shows the making of hats from the yippa-yappa plant in Jamaica. The strands are first boiled to make them pliable, then dried and plaited by women workers. Men are seen shaping the hats and treating them with a solution. The film ends with a Jamaican girl trying on one of the hats. (79ft.)

Refs.: Bioscope, **20** (351), July 3, 1913, suppl. p. xviii

[373]
FROM MONTREUX TO ROCHERS DE NAYE VIA TERRITET. *p.c.*: British and Colonial Kinematograph Company.

Views of the lakeside from the steamer; arrival at Jaman station on the Swiss railway; by train to Caux; arrival at Rochers de Naye, 6,710ft. above sea level; various scenes and a view from the mountain top, above the clouds. (342ft.)

Refs.: Bioscope, **20** (354), July 24, 1913, suppl. p. xxxvii
Kine. mthly. film rec., **2** (16), August 1913, p. 40

[374]
MONTEGO BAY TO WILLIAMSFIELD, JAMAICA (main title missing). *p.c.*: Kineto.

The main street of Montego Bay; a logwood forest. Shots from a moving train showing a view of Montego Bay; a station; the countryside; the Bogue Islands; banana and sugar plantations. (422ft.)

Refs.: Bioscope, **19** (349), June 19, 1913, suppl. p. xxxiii

[375]
[SCENES IN TARANAKI, NEW ZEALAND] (title missing). *p.c.*: [Heron Films].

Views of New Plymouth; the memorial to fallen Maori warriors; the oil wells; scenes in Pukehura Park; Mount Hayman; waves breaking on the coast. (344ft.)

Refs.: Bioscope, **18** (337), March 27, 1913, suppl. p. xvii

[376]
The SMALLEST CAR IN THE LARGEST CITY IN THE WORLD. *p.c.*: British & Colonial Kinematograph Co. *d.*: F. S. Bennett.

An advertising film showing a small Cadillac followed by a full-sized model leaving the Cadillac headquarters in London and driving through the streets by way of the Bank of England, Royal Exchange, Mansion House, Trafalgar Square, Marble Arch, and Hyde Park. The film concludes with three small children playing with the car; the flags of Great Britain and the U.S.A. (424ft.)

Refs.: Kine. mthly. film rec., **2** (15), July 1913, p. 37

[377]
STUDIES OF REPTILE LIFE (Urban science series). *p.c.*: [Charles Urban Trading Company]. *dist.*: Kineto.

Studies of various reptiles in their natural habitat including lizards, a chameleon,

1913 the grass snake, the black snake and leopard snakes of Europe, the Mexican devil (*cont.*) fish and a toad, which absorbs worms with remarkable speed. (383ft.)
[Note: This film contains material previously released in 1908.]
Refs.: Kine. mthly. film rec., **2** (12), April 1913, p. 70
Kine. & lantern wkly., **3** (54), May 21, 1908, p. 37

[378]
[TRAWLING IN NAPIER, NEW ZEALAND]. *p.c.*: Heron Films. *dist.*: New Agency Film Company.
Trawlers at the quayside being coaled. Pigeons collected from their nests to be used as messengers during the voyage. Putting out the nets and hauling up a catch, whilst gulls circle around. The pigeons are released to convey the news of the catch home and are seen on arrival. The trawlers return to port and the fish is unloaded. Shots follow of waves breaking against the harbour walls, the quayside and breakwaters. The film concludes with a close shot of a captured gull. (352ft.)

Refs.: Kine. mthly. film rec., **2** (9), January 1913, p. 68

[UNIQUE STUDIES OF NATURE; Series 2]. *p.c.*: [Kineto]. [379]
A series of shots of various animals at the zoo: elands; zebras; a pygmy hippopotamus; a musk ox; water swine (capybaras ?); seals being fed; penguins swimming and walking. The film ends with a woman with some lions who are playing drums and cymbals. (299ft.)

Refs.: Bioscope, **18** (325), January 2, 1913, suppl. p. xxii

1914–18 The BRITISH IN BELGIUM. *dist.*: Visual Education. [380]
Life with the troops just behind the front line during the Great War. Infantry marching through a village in the rain and along a road; foot inspection by the wayside; mortar firing from snow-covered trenches; road repairing; aerial reconnaisance; a bi-plane taking off; soldiers in dug-outs; troops moving up to the front line, passing stretcher cases returning; various shots of artillery in action and artillery fire. (679ft.)

Refs.: Visual Education. A catalogue of educational and cultural films. London, 1931, p. 21 (no. 563)

(BRITISH SOLDIERS FIRING A FIELD GUN). [381]
Shots of two soldiers firing a field gun; cavalry troops in the distance; behind the soldiers are several officers on horseback. (25ft.)

1914

ARMS DRILL (*c.* 1914). *p.c.*: Debenham, York. [382]
Shots of a small army unit drilling and fixing bayonets, followed by company drill. (140ft.)

The BATTLE OF LEBBEKE. *p.c.*: Topical Film Company. [383]
Belgian infantry, cyclists and machine guns (drawn by dogs) are seen advancing through the village of Audegem, followed by shots of an armoured car; the 2nd Division of Belgian artillery going into action; field artillery in action in a potato field. After the battle, ambulances are loaded, with Belgian monks acting as Red Cross workers. (289ft.)

[384]
BULLY BOY (Bully boy series, No. 1) (main title missing). *p.c.*: Neptune Films. *animation*: Lancelot Speed.
Lancelot Speed draws a portrait of the Kaiser and a church which is symbolically destroyed by the Kaiser's cannons; the Kaiser re-appears, the eagle on his helmet is changed into a devil and the Kaiser then turns into a sausage and is swallowed up by the British bulldog. (412ft.)

Refs.: Bioscope, **25** (417), October 8, 1914, p. 151

[385]
[FAMILIAR REPTILES] (Urban science series) (title missing). *p.c.*: [Charles Urban Trading Company].
A hooded cobra in a basket; an alligator farm in California; a mountain snake capturing a lizard; a black snake; a toad being fed by hand. (215ft.) (Film incomplete.)

1914 *Refs.*: Bioscope, **24** (406), July 23, 1914, suppl. p. xxxiii
(cont.) Kine. mthly. film rec., **3** (28), August 1914, p. 152

[386]

GENERAL FRENCH'S CONTEMPTIBLE LITTLE ARMY (Bully boy series No. 2). *p.c.*: Neptune Films. *animation*: Lancelot Speed. *ph.*: C. L. McDonnell.

A series of drawings which come to life; first the Kaiser giving instructions to a German soldier to walk over General French's army; South African, Canadian and Indian soldiers merge with a small British soldier causing him to frown; he then chases the German up to a uniformed bear; the German's uniform changes into that of a waiter and he is carrying a dish on which is a cooked bird labelled "Prussian Militarism—the cooked goose". (362ft.)

Refs.: Bioscope, **25** (420), October 29, 1914, p. 474
Kine. mthly. film rec. **3** (31). November, 1914, p. 72

[387]

[MAKING STEEL—MARTIN-SIEMEN'S PROCESS] (title missing). *p.c.*: Gaumont Company.

The process of steel manufacture is shown, from the melting of the ore in blast furnaces to the elimination of scum and residue and the final solidification of the steel into ingots. (395ft.)

Refs.: Bioscope, **22** (384), February 19, 1914, suppl. p. vii

[388]

[ON A COFFEE PLANTATION] (section). *p.c.*: Kineto. *ph.*: [Harold Sintzenich].

Workers are seen picking coffee beans on a Jamaican plantation. The beans are put into large baskets which they carry on their heads. Afterwards the beans are sluiced round in shallow water to wash them, loaded into packing cases, and spread out in the sun to dry, the natives turning them over with rakes. After being sorted the coffee is transferred to panniers and taken away by mule transport. (119ft.)

Refs.: Bioscope, **22** (379), January 15, 1914, p. 279
Bioscope, **22** (380), January 22, 1914, p, 294

[389]

PEACE AND WAR [:] PENCILLINGS BY HARRY FURNISS. *p.c.*: [Harry Furniss Films]. *animator*: Harry Furniss.

Propaganda cartoon depicting a German soldier taking a beating from an Australian kangaroo. (263ft.)

Refs.: Bioscope, **24** (109), August 13, 1914, p. 621

[390]

[SEA DREAMS (Bully boy series, No. 4)] (title missing), *p.c.*: [Neptune Films]. *animator*: Lancelot Speed.

Drawings which come alive show the Kaiser asleep in a chair with his feet on a globe dreaming of a German Empire; portraits of Admiral von Tirpitz, Drake, Elizabeth I and Nelson are shown; Jellicoe, Fisher and Beresford are drawn and merge together changing into a bulldog's head; after a modern sea-battle a German sailor is shown floating on a barrel of light lager; finally Britannia is drawn with the caption "Still rules". (302ft.)

Refs.: Bioscope, **25** (427), December 17, 1914, pp. 1172, 1269
Low, Rachael. The history of the British film, Vol. 3, 1914–1918. London, 1950, p. 170

SCENES IN MOSCOW AND TIFLIS. *p.c.*: Urban-Radios. [391]

Scenes of Moscow; peasants spinning yarn; a snow scene, with sleighs; Moscow flooded after the thaw; views of Tiflis; a Cossack dance. (318ft.)

Refs.: Kine. mthly. film rec., **3** (25), May 1914, p. 166
Bioscope, **23** (393), April 23, 1914, suppl. p. xxix

[392]

SLEEPLESS (Bully boy series, No. 3). *p.c.*: Neptune Films. *animation*: Lancelot Speed. *ph.*: C. L. McDonnell.

Drawings which come to life show the Kaiser suffering from incurable sleeplessness; he is given a sleeping draught by a doctor; the Kaiser is then shown as Attila, an army trumpeter, and a Red Cross nurse with a gun; the film ends with the Kaiser's head and the caption "Still not a wink". (366ft.)

1914 (*cont.*) *Refs.*: Bioscope, **25** (421), November 5, 1914, p. 499

[393]

[The TIMBER INDUSTRY, BRITISH COLUMBIA] (section). *p.c.*: Kineto. *ph.*: [Harold Sintzenich].

Lumbermen hew down a large tree in the forest. The trunk is then hauled to the saw-mills, where it is sawn into planks which are loaded on to a barge. (89ft.)

Refs:. Bioscope, **22** (380), January 22, 1914, p. 294; **22** (386), March 5, 1914, suppl. p. vii

[394]

WHO'S WHO IN ZOOLAND. *p.c.*: Cosmospolitan Film Company.

The following birds and animals are shown: the Arabian camel, European flamingo, Himalayan catbear, Harpy eagle, jumping vicuna, South American llama, laughing kingfisher, Madagascar cat, great wallaroo, elephants, secretary bird, tiger, wart hogs, and a chimpanzee. (396ft.)

Refs.: Bioscope, **23** (397), May 21, 1914, suppl. p. iii
Kine. mthly. film rec., (26), June 1914, p. 113

[395]

WIRELESS FROM THE WAR No. 5. *dist.*: London Exclusive Company.

A cartoon showing Uncle Sam saying "nothing doing" to a German woman; a Russian soldier asking for 8,000,000 singles to Berlin at the "Frontier Booking Office"; a caption stating that the Belgians have flooded the country round Termonde followed by a drawing of German soldiers perched above the flood water, one with his arm round a pig labelled "Brothers in affliction". (220ft.)

1915 [396]

[ACROSS HUNGARY] (title missing) (section). *p.c.*: [Charles Urban Trading Company].

Extract showing men and women dancing in peasant costume, women entering a building (a church?), and women at work making and embroidering blouses which they display. (109ft.)

Refs.: Kine. mthly. film rec., **4** (36), April 1915, p. 151

[397]

The ANIMAL WORLD; Series No. 1. *p.c.*: Charles Urban Trading Company for Kineto. *dist.*: Kineto.

Opening with models of prehistoric creatures, including the ichthyosaur, the dinosaur and the pterodactyl, evolution in the animal world is further exemplified by a giant gorilla, chimpanzees, and ring-tailed lemurs. Elephants are seen giving rides at the zoo, feeding themselves with their trunks and being washed in a river by Indian attendants. The film concludes with shots of hippopotami, and of pigs on a farm. (450ft.)

Refs.: Bioscope, **29** (478), December 9, 1915, suppl. p. iii

[398]

[The ASCENT OF MONT BLANC] (title missing). *p.c.*: Burlingham Films. *ph.*: Frederick Burlingham. *dist.*: New Agency Film Company.

Some of the French guides; Frederick Burlingham; Aiquille de Gouter; entering Glacier des Bossons; arrival at junction of the Taconnez and des Bossons glaciers; arrival at Grandes Mulets; views of Chamonix; an avalanche falling thousands of feet from Mont Maudit; nearing the grand plateau on Mont Blanc; Refuge Vallot; looking down on the Bosses du Dromedaire and the Aiguille de Bionnassy; Mauvise Arete; nearing the summit; the Italian side of the summit; the French side; the actual summit, 15,781 feet above the sea. (1,061ft.)

Refs.: Bioscope, **27** (442), April 1, 1915, suppl. p. v
Kine. mthly film rec., **4** (37), May 1915, p. 126

[399]

CLIMBING THE JUNGFRAU. *p.c.*: Burlingham Films. *dist.*: Transatlantic Film Company.

A record of the ascent of the Jungfrau peak in the Alps. The peak; Frederick Burlingham; Kleine Scheidegg, the headquarters of the expedition. The expedition moves off; crossing the Jungfrau Firn; crossing the first bergschrund; observers at Jungfraujoch Station; the Roththal saddle; the climbers, in single file, making their way to it; breaking an overhanging ice cornice; panorama from above the saddle; the climbers glissading over a steep slope; a distant view

1915 of Mont Blanc; near the summit; looking down on the saddle; the summit is (*cont.*) reached. (840ft.)

Refs.: Bioscope, **29** (471), October 21, 1915, p. 338
Kine. mthly film rec., **4** (43), November 1915, p. 146

[400]
The GERMAN TRENCHES AFTER THREE DAYS' BOMBARDMENT (*c.* 1915).
Shots of damaged trenches and of distant guns firing, with activity in foreground, tents, a lorry and moving figures. Another shot of the first scene then of the trenches in close shot. (94ft.)

[401]
The OTTER. *p.c.*: [Charles Urban Trading Company]. *dist.*: Visual Education.
The film opens with men preparing a hiding place to watch the otter from as it is shy by day. An otter is then seen at the water's edge and swimming under the water; some fish under the water are shown; the otter catches a roach and brings it to a boulder on the river's bank. An otter eating a fish on a boulder in the middle of the river is then shown. The film ends with an otter catching a pike and bringing it to the river bank and then swimming under water. (512ft.)

[402]
PEASANTRY AROUND SMYRNA BEFORE THE WAR. *p.c.*: Kineto.
Shows typical life of the peasants of Smyrna, with shots of them tending their flocks of sheep and goats, ploughing with oxen, making reed mats and spinning, and smoking out a bee-hive. Camels are seen in a bazaar, and the film concludes with shots of a street entertainer with a monkey and performing bear cubs. (466ft.)

Refs.: Bioscope, **11** (238), May 4, 1911, suppl. p. xix
Kine. mthly. film rec., **4** (37), May 1915, p. 117

[403]
"A PENCIL" AND ALICK P. F. RITCHIE. *p.c.*: Favourite Films. *animation*: Alick P. F. Ritchie.
A lightning sketch propaganda cartoon film. Alick Ritchie enters and starts drawing. He draws a turkey which falls in a pot marked "in the soup". A turkey and a man point to the sphinx and then fall in a pit. Sir John French is drawn. A British boat one side of Heligoland cheers when a German boat the other side is sunk. A Zeppelin drops a bomb on a church watched by John Bull; the bomb rebounds from John Bull's chest and destroys the Zeppelin. John Bull punctures the swollen head of a German soldier. (436ft.)

[SWAT THAT FLY!]. *p.c.*: Will Day Films. [404]
The birth and life of a fly—how it passes from decayed animal and vegetable matter to articles of food, carrying the bacteria of disease wherever it goes. Methods of prevention are demonstrated by the burning of refuse and the cleaning of a house with a vacuum cleaner. (283ft.)

Refs.: Bioscope, **23** (392), April 16, 1914, p. 257
Bioscope, **27** (351), June 3, 1915, suppl. p. i
Kine. mthly. film rec., **3** (26), June 1914, p. 81
Kine. mthly. film rec., **4** (39), July 1915, p. 95

1916

(AEROPLANES—UNIDENTIFIED) (*1916.) [405]
Aerial shot of a bi-plane flying; shot of a bi-plane landing. (28ft.)

AIRCRAFT (*1916.) *p.c.* Kineto. [406]
Balloons ascending one by one; men adjusting the rigging; spectators at the foot of a hill standing around a balloon. Two airships in flight, followed by aerial views of a plane chasing another plane to the ground from 4,000ft., at 150 m.p.h. and some stunt flying. A Taube bomb-dropper being hauled by four men out of a hangar. (278ft.)

[407]
[The ANIMAL WORLD SERIES, No. 5] (title missing). *p.c.*: Charles Urban Trading Company, for Kineto.
The following animals are shown—wild sheep; eland; zebra; giraffes; rhinoceros; hippopotamus; sealions; and a walrus playing with a French horn. (368ft.)

[408]
BRITISH SPORTS AND PASTIMES (Series No. 2). *p.c.*: Kineto (Charles Urban Trading Company).

Depicts the following aquatic sports: Sculling at Henley, including singles, fours and eights; an Oxford vs. Cambridge boat race; yachting; a motor boat race. (443ft.)

Refs.: Bioscope, **32** (508), July 6, 1916, suppl. p. xiii (listed)

[409]
BRITISH SUBMARINES IN THE MEDITTERANEAN (*1916.) *p.c.*: Topical Film Company (Official naval film).

A submarine leaving harbour and proceeding along the surface. Members of the crew stand on the hydroplanes; a sailor on deck signals with flags. Various shots follow of submarines submerging and coming to the surface again. A group of sailors are seen standing on the conning tower of a partially submerged submarine whilst others are engaged in cleaning a gun. Finally the submarines surface once more and steam full speed ahead for home. (342ft.)

[410]
ENGLAND: CHANGING GUARD AT HORSE GUARDS AND ST. JAMES'S PALACE (*1916.) *p.c.*: Kineto.

A record of the traditional ceremony at St. James's Palace, possibly an extract from a cinema magazine. (56ft.)

[411]
The EYES OF THE ARMY; with the R.F.C. at the front. *sp.*: Topical Committee of the Kinematograph Manufacturers (official pictures of the British army in France taken by permission of the War Office).

A crashed bi-plane which is being dismantled of its wings; the wreck is wheeled to the repair shop where the wings are stripped. An inspection in the repair shop; the mechanics marching off to dinner; mechanics at work on part of a German Albatross brought down by anti-aircraft fire. A bi-plane takes off for reconnaissance; two wireless operators receive messages from a scouting plane; the bi-plane returns, circling in the air before landing; the crew descend from the cockpits. (469ft.)

Refs.: Kine. mthly. film rec., **5** (48), April 1916, p. 116

[INDUSTRIAL SIDELIGHTS, Series 3] (title missing). *p.c.*: Kineto. [412]

[SCENES ON A GOAT FARM] (title missing). A goat being milked by a woman after which bottles of milk are seen being placed in a sterilizer before distribution.

CATCHING SALMON FROM A TRAP HOLDING 30,000 FISH. Men gathering in the haul from an Alaskan salmon trap with nets.

COPPER MINING. Men drilling and loading holes in the rock face with explosives; the explosion. Cars being loaded with ore for the smelter. At the smelter slag is removed and "blistered" copper is poured into moulds. (410ft.)

Refs.: Bioscope, **33** (528), November 23, 1916, suppl. p. v

[413]
INTERESTING INCIDENTS [HERE AND THERE No. 4] *p.c.*: Kineto.

FINLAND. Cutting, loading and carting away blocks of ice, followed by shots of an ice-hockey match in progress.

BEDOUIN FAKIRS OF ALGERIA. A sword swallower thrusts two swords down his throat; a fire-eater heats the end of a metal rod, then proceeds to lick it; a man, holding a child, treads on a bed of steel points, then on broken glass.

INDIA. In an open square in India, a man is seen feeding sacred doves and cows; a body, on a pyre, is reduced to ashes in three days at a Hindu funeral; as a sign of mourning, the male relatives have shaven heads.

CANADA. A home-made raft is shown moving downstream and shooting some rapids. (464ft.)

Refs.: Bioscope, **33** (523), October 19, 1916, suppl. p. vi

[414]
IRELAND: KISSING THE FAMOUS BLARNEY STONE (*1916). *p.c.*: Kineto.

A man leans backwards into a well to kiss the Blarney stone whilst two companions hold his legs. Possibly an extract from a cinemagazine. (36ft.)

1916 [415]

(*cont.*) LYNTON AND LYNMOUTH (Beautiful Britain series). *p.c.*: [Highways and Byways (H & B)] *d* : [George Pearson]. *dist.*: Visual Education.

Views of Lynmouth; the Valley of the Rocks; the Watersmeet; the Doone Valley; Oare church; Rockford; Brendon; the River Heddon; Lynbridge with its old mill-wheel. (554ft.)

Refs.: Bioscope, **34** (544), March 15, 1917, p. 1171; **47** (766), June 16, 1921, p. 43 (re-issue)

[416]

The MAKING OF AN OFFICER; with the Artist Rifles at the front. *sp.*: Topical Committee of the Kinematograph Manufacturers.

A new draft at drill and at musketry instruction. A detachment on parade with a military band. French and British sentries at a road post; the draft cuts hurdles for use in the trenches. Instruction is given in bridging, making rafts, repairing trenches and dug-outs, making wire entanglements, map-reading and scouting. The Colonel addresses the men who have qualified for cadet school. The departure for and arrival at the Cadet School Headquarters. The cadets at machine gun instruction and learning how to throw bombs. (606ft.)

[417]

OBSERVATION BALLOON IN FLIGHT. *p.c.*: Topical Film Company (War Office Salonika Film).

Inflating the envelope with gas by means of a hand pump; enemy aircraft being in the vicinity a machine gun is brought into action against the raiders; the crew making necessary arrangements before the ascent; the pilot and observation officers take their place in the basket and start on their mission to observe the effects of artillery fire; shells bursting on the Bulgar lines; the effect of the fire is reported from the observer to the artillery officer; a descent is made to the aerodrome; mules assist the winding apparatus; the balloon is taken to a sheltered position, away from enemy aircraft. (334ft.)

Refs.: Bioscope, **33** (533), December 28, 1916, suppl. p. iv

A STRANGE INDUSTRY. *dist.*: Davison's Film Sales Agency. [418]

At Head's caterpillar farm near Scarborough a large number of butterflies are kept in glasshouses, where they lay their eggs. As the caterpillars emerge they are transferred to trees, devouring the leaves beneath the shelter of linen covers until they reach the chrysalis stage when the whole process is repeated. The methods whereby butterflies and moths are preserved for the collector are next shown, the film concluding with a shot of a collector admiring his case of specimens. (450ft.)

Refs.: Kine. mthly. film rec., **5** (56), December 1916, p. 97

[419]

The TOWN CRIER STILL KEPT UP IN MANY TOWNS (*1916). *p.c.*: Kineto.

A town crier, wearing traditional costume, makes an announcement from a platform erected in front of a grocer's shop. Possibly an extract from a cine-magazine. (12ft.)

[420]

[TWO OF NATURE'S WONDERS] (title missing). *p.c.*: [Pyramid Films]. *dist.*: [Davison's Film Sales Agency].

Scenes in Yellowstone Park, including a lake of boiling mud; some rock formations; the Jewel geyser; Old Faithful geyser; the film ends with shots of Niagara Falls. (353ft.)

Refs.: Bioscope, **32** (515), August 24, 1916, p. ix
Kine. mthly. film rec., **5** (52), August 1916, p. 130

1917–18 [421]

WAR NEUROSES; Netley, 1917, Seale Hayne Military Hospital, 1918. *p.c.*: Pathé Frères.

War neuroses patients, before, during and after treatment. Convalescent patients at Seale Hayne Farm doing various farm jobs as occupational therapy. The film ends with "The Battle of Seale Hayne", a mock battle directed, photographed and acted by convalescent patients. (1609ft.)

1917 (AIRSHIP ON A MOORING MAST) (*1917). [422]

A series of views of an airship anchored to a mooring mast to test its behaviour in winds varying from 8–17 m.p.h. The airship bears R.A.F. markings. (434ft.)

[423]

BRITISH AIRSHIPS IN THE EAST (*1917.) *p.c.*: Topical Film Company (Official naval film).

The airship leaves the hangar; the under-carriage and pilot; the engines are tested; bombs are placed in the undercarriage; the pilot takes his seat and the airship takes off; views from the airship; the pilot in close-up; further views; the airship returns to replenish petrol and bombs; the airship grounded and returned to the shed. (425ft.)

[424]

EVERYBODY'S BUSINESS. *p.c.*: Western Import Company. *p.*: Ralph Dewsbury. *ph.*: [Ernest Palmer]. *l.p.*: Norman McKinnel, Kate Rorke, Renee Kelly, Gwynne Herbert, Edward O'Neill, Gerald Du Maurier, Matheson Lang.

A propaganda film on the saving of food. Mr. and Mrs. Briton's son comes home on leave and they prepare a special meal for him. After dinner, Mr. Briton sleeps and dreams that there is a serious food shortage. He sees ships being sunk. In his dream an appeal is made and people sign voluntary ration pledge cards and start saving food. Then peace is declared. Mr. Briton wakes up and sees the newspaper reporting ships being sunk. He decides to economise and puts up a Food Economy poster on his garden wall. (1,784ft.)

Refs.: Bioscope, **35** (557), June 14, 1917, p. 1050A
Kine. wkly., **26** (528), June 7, 1917, p. 3

LOWERING TORPEDO INTO SUBMARINE E.23. [425]

A torpedo being hoisted aboard and lowered into the submarine, which is then shown leaving the base, passing slowly before the camera; the submarine at sea, submerging, emerging and firing a 12-pounder gun. It returns to base and is finally seen in dry dock. (400ft.)

[MIGHTY ATOMS] (title missing). *p.c.*: Kineto. [426]

The work of the Woolwich Nursery for Children of Munition Workers. Mothers are seen arriving at the nursery with their children where each child is allotted a numbered disc at the reception desk. The remainder of the film shows the children at play, at meals and resting; the preparation of food, babies being bathed and weighed and finally the children being tucked up for the night. (467ft.)

Refs.: Bioscope, **35** (589), June 28, 1917, p. 1302
Kine. mthly. film rec., **6** (64), August 1917, p. 91

[427]

MOTHERHOOD: a living picture of life today. *p.c.*: Transatlantic Film Company. *sp.*: The National Baby Week Council. *story*: Dorothea Baird. *l.p.*: Letty Paxton, Jack Denton, Dorothea Baird.

A young couple, Mary and Jack, are shown in their early married life to illustrate how expectant mothers are taken care of. When Jack joins up in 1914, Mary is expecting a baby. The Health Visitor takes her to a Maternity Centre where she is medically examined and also learns sewing, knitting and cooking, she also makes friends with other mothers. She has her child at home attended by a qualified midwife, when the midwife leaves the Health Visitor takes over and teaches Mary to care for her baby. This is contrasted with a slovenly neighbour, who, going to bed drunk, overlays her child and kills it. When Jack returns after the war, they have a new home with many improvements. (1,939ft.)

[The NATION'S FOOD—MEAT] (title missing). *p.c.*: Kineto. [428]

Cattle on a ranch in Argentine; a sheep farm in Australia. The dipping of the sheep. The beef and mutton arrive on a meat ship in the Thames, where unloading methods are illustrated. To protect them against sea pirates (*sic*), the ships are equipped with guns. (487ft.)

Refs.: Kine. & lantern wkly., **26** (530), June 21, 1917, suppl. p. xi

1917 [429]

(*cont.*) (ONCE A GERMAN ALWAYS A GERMAN) (*c.* 1917). *p.c.* Ministry of Information.

Fragment of an anti-German propaganda film in which two Germans are seen, first in military uniform ill-treating a woman and her baby, then, in civilian clothes, trying to sell German goods to English shopkeepers. (139ft.)

[430]

PARACHUTE EXPERIMENTS. PULHAM AIRSHIP STATION. *p.c.*: R.A.F. Photo Centre, London.

A series of parachute experiments are held at Pulham between January and April 1917. Several shots are shown of Spencer and other types of parachute being dropped from airship C.17. Brigadier-General Maitland and Lieutenant Dixon are amongst the parachutists who make the descent. Experimental descents of Spencer parachutes with dummies are made from a Kite balloon; finally a Spencer parachute is dropped from the rigid airship No. 23 (845ft.)

POTATO AND WHEAT CULTURE IN ENGLAND. *p.c.*: Urbanora. [431]

The processes in the harvesting of potatoes. They are first turned up by a plough, collected and put on a pile and covered with straw. The various stages in wheat growing. First the stubble is turned, in preparation for ploughing; ploughing with horse-drawn ploughs; a steam plough; reaping, binding and loading the wheat sheafs onto a cart. The film ends with the threshing and grinding of wheat. (374ft.)

Refs.: Bioscope, **35** (554), May 24, 1917, p. 720

The PRODUCTION OF A MAP. *p.c.* Kineto. [432]

Draughtsmen compiling the map. The following processes are then shown—engraving the map on a copper plate; graining the plates; transferring key maps from copper plate transfers; preparing colour plates for machine printing; the printing machines; rotary and flat lithographic machines; preparing school globes from cardboard; preparing library globes from composition; putting the printed maps on the globes; mounting maps on calico. A man examining a library globe. (430ft.)

Refs.: Bioscope, **37** (572), September 27, 1917, p. 55
Kine. mthly. film rec., **6** (67), November 1917, p. 104

[SCIENTIFIC TIT-BITS] (title missing). *p.c.*: Kineto. [433]

The film shows boiling sugar, the pattern made in sand on a metal plate by sound waves; the formation of crystals; a hand, an elbow and a foot seen by X-rays; and a ball on a jet of water in slow motion. (306ft.)

Refs.: Kine. mthly. film rec., **6** (65), September 1917, p. 94

(SEA PLANE LAUNCHING APPARATUS) (*1917). [434]

Shots of unsuccessful attempts to launch a seaplane from a launching apparatus, the seaplane crashing into the sea. The film ends with a close shot of the launching apparatus. (403ft.)

(WOMEN'S MUNITION WORK). *p.c.*: Ministry of Munitions. [435]

The film depicts various government training centres for munition workers and appeals for more women to take up the work. The social life of the workers is shown and women receiving training in various aspects of the aircraft industry. (1,350ft.)

1918 [436]

(AIRCRAFT FILM OF LADY SYBIL GRANT). *ph.*: [Lady Sybil Grant].

Long shots of a mixed company drilling. An airship lands and is taken into a hangar; operations in an aircraft workshop; the airship in flight again; drilling, and exercises on the aerodrome; women in the workshops; a series of shots of activities on the aerodrome; views of the aerodrome and surrounding countryside taken from the air. Homing pigeons and their cages; an airship comes out of its hangar and rises in flight and close shots of the control car and its occupants making ready for the flight; the airship rises and there are several views of it in

1918 (*cont.*) flight. Exterior and interior views of living quarters at the aerodrome, which appears to house army, navy and air force. The interior views show a smoking concert in progress; a women's naval unit drilling in the open; a group of men doing physical drill. (2,543ft.)

[437]

ALLOTMENT HOLDER'S ENEMIES (Smallholder series 1). *sp.*: [Rito Fertilisers]. *p.c.*: Charles Urban Trading Company. *d.*: The Editor of "Smallholder".

Captions explaining the best methods of dealing with insect pests precede shots of the various insects described. Those mentioned are the green fly or plant aphis; small ermine or tent caterpillars; garden snails; caterpillars of gold tail moth; sparrows; caterpillars of large ermine moths; caterpillars of currant moths; cock-chafers. (482ft.)

Refs.: Kine. mthly. film rec., **7** (75), July 1918, p. 95

(EARLY TANK) (*1918) (section). [438]

A shot of a tank resembling Mark IV moving over rough ground, turning round and coming towards the camera. (33ft.)

[439]

E. R. CALTHROP'S PATENT SAFETY GUARDIAN ANGEL PARACHUTE; TESTS AND DEMONSTRATIONS IN 1918.

A series of parachute tests and demonstrations held at Upper Grove House, Roehampton, 25th May, 1918. Several shots are shown of 'A' Type and 'A2' Type parachutes being dropped from an airship and photographed from an observation balloon. Brigadier-General Maitland and Colonel the Master of Semphill are among those who make a descent. The parachute descents are photographed from below as well as above and include several shots of the parachutes opening and landing. (962ft.)

FIGHTING FOR AN IDEA *p.c.*: Kineto. [440]

The Mayor of Winchester receives a flag from American troops in Britain. Informative titles introduce stills of various fighters for freedom including Woodrow Wilson, Edmund Burke, the Elder Pitt and George Washington. Shots of Mount Vernon and Washington's tomb follow. The troops are then seen listening to speeches by the Mayor of Winchester and Colonel Alva Harris during part of the Independence Day celebrations in camp. The film concludes with various shots of the sports which follow, including a tug-o'-war between two teams of nurses and a boxing match; a game of baseball ends the proceedings. (628ft.)

Refs.: Bioscope, **40** (615), July 25, 1918, suppl. pp. x, xi

(FIRST ENGLISH IN VIENNA, 1918) (Great Britain?). [441]

The arrival of Lt. Col. John Summerhayes in Vienna by Red Cross lorry; wounded soldiers and English escaped prisoners of war are fetched from the railway station; Lt. Col. Summerhayes talks with members of the English division of the Spanish Consulate; Red Cross parcels are shown; members of the English colony are received; further escaped prisoners are introduced. (578ft.) (Film incomplete.)

[442]

LEWIS GUN CARE AND CLEANING; Part A—Laying out kit. (Royal Air Force Armament School Instructional Film, No. 5). *p.c.*: Royal Air Force Armament School.

Laying out the components of a Lewis gun for inspection. (248ft.)

[443]

OUR NAVAL SQUADRON IN THE MEDITERRANEAN. *sp.*: War Office Cinematograph Committee. *p.c.*: Topical Film Company.

An observation balloon being made ready and a view of a port from the balloon; scenes on a torpedo boat including the firing of a torpedo. (400ft.)

[444]

The RING SIGHT (Royal Air Force Armament School Instructional Film, No. 1). *p.c.*: Royal Air Force Armament School.

The use of the ring sight is demonstrated showing how to align the bead and and how to deflect. (380ft.)

1918 [RULE, BRITANNIA] (title missing) (sections). *p.c.*: [Admiralty]. [445]
(*cont.*) A series of untitled, unedited shots showing life on board ship in the Royal Navy. Sailors are seen at drill and during firing exercises and going ashore in the liberty boat. Various battleships are seen at anchor. (722ft.)

SEED PLANTING. *dist.*: Transatlantic Film Company. [446]
A man demonstrating the correct method of digging. A box of seed potatoes; a well-sprouted potato and its division. The correct method of sowing potatoes; sowing with a dibber; a man spraying potatoes against blight; earthing up the potatoes; lifting the crop; making a drill for peas and beans and sowing them; preparing a celery trench. The planting out of young cabbages. (412ft.)

Refs.: Kine. mthly. film rec. (73), May 1918, p. 90

TOWN OF MISCHIEF. *p.c.*: Kineto. [446a]
A birds robs a pigeon's nest of building material; another steals eggs from a nest; a kitten at play; young birds being fed by hand; a young owl; a ferret attempts to obtain milk from a tall jug; a monkey at play; a raven and ferret eat a pumpkin; a red squirrel investigates a beer bottle and glass; a kitten and puppy at play; a woman holds a brood of young ferrets. (416ft.)

Refs.: Bioscope, **39** (599), April 4, 1918, p. 27
Kine. wkly., **27** (571), April 4, 1918, p. 77

[447]
[The WAY OF A SHIP ON THE SEA; part 2]: BIRTH OF A STANDARD SHIP. *sp.*: [War office Cinematograph Committee]. *p.c.*: [Admiralty].
Shows the various stages in the building of a standard ship; the laying of the keel and the beginning of the structure; framing of the double bottom; riveters at work; shot of ship's skeleton; transporting and working of steel plates; shot of completed skeleton; riveting bilge plating; shot of ship plated at bow; the launching; shot of ship's boiler leaving the workshop and being placed on the ship by crane. (625ft.)

Refs.: Bioscope, **38** (595), March 7, 1918, pp. 29, 36; **40** (624), September 26, 1918, p. 10

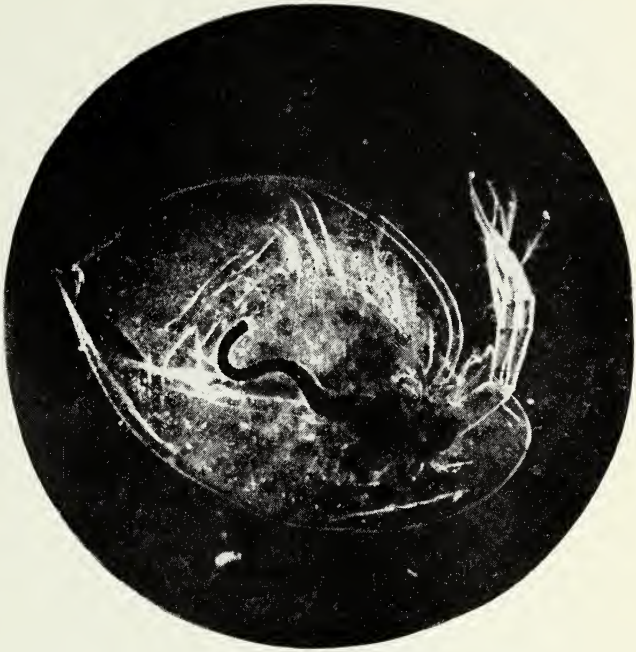
WOMEN'S WORK ON MUNITION OF WAR (*1918). [448]
Women are shown at work in the aircraft industry and making tanks. The tanks in action. (1,531ft.)

1919 [449]
(The BIRTHDAY PRESENT) (*c.* 1919). *p.c.*: L[ondon] P[ress] E[xchange].
A film advertising Swan pens. Three children buy a fountain pen for their father on his birthday. (409ft.)

(CROSSING THE LINE) (*1919). [450]
A man is shaved and ducked in a 'crossing the line' ceremony. (54ft.)

[451]
DR. WISE ON INFLUENZA. *p.c.*: Local Government Board. *p.*: Joseph Best.
The film opens with an appeal from the President of the Local Government Board to assist public health officials by adopting the precautions shown. 'Dr. Wise' then delivers a lecture which has the object of making the public realize that an influenza epidemic can only be controlled by infected persons taking precautions against infecting others by isolating themselves and staying at home in bed until well. The lecture is demonstrated by the story of Messrs. Smith, Brown and Jones. Mr. Brown catches 'flu, fails to take precautions, infects his colleagues at the office and finally develops pneumonia and dies. Mr. Smith, by following the doctor's instructions avoids catching the germ. Mr. Jones catches the germ by associating with Mr. Brown. 'Dr. Wise' also suggests that those in attendance on sick persons should make themselves masks from a handkerchief or a piece of lint. (877ft.)

EXTRAORDINARY BULLFIGHT. [452]
A record of a bullfight held at Valencia on June 10th, 1919. Six bulls are killed, the bullfighters being: Manolete; Posadas; Pastor; Saleri; Copao and Gallo. (1,233ft.)



Water flea in
Pond Life
(Great Britain, 1903)

Mould growing from fly's footprints
in *Plants of the Pantry*
(Great Britain, 1927)

Amongst the Shilluks
(France, 1910)

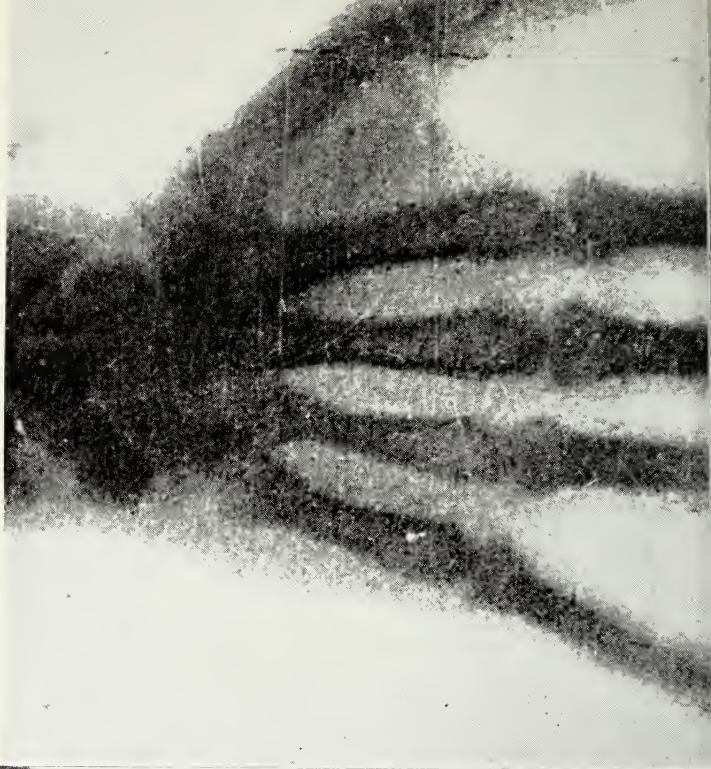
Nanook of the North
(U.S.A., 1922)
Directed by
Robert Flaherty

Pearls and Savages
(Great Britain, 1924)
Produced by
Frank Hurley

Pekin et ses Environs
(France, 1910)

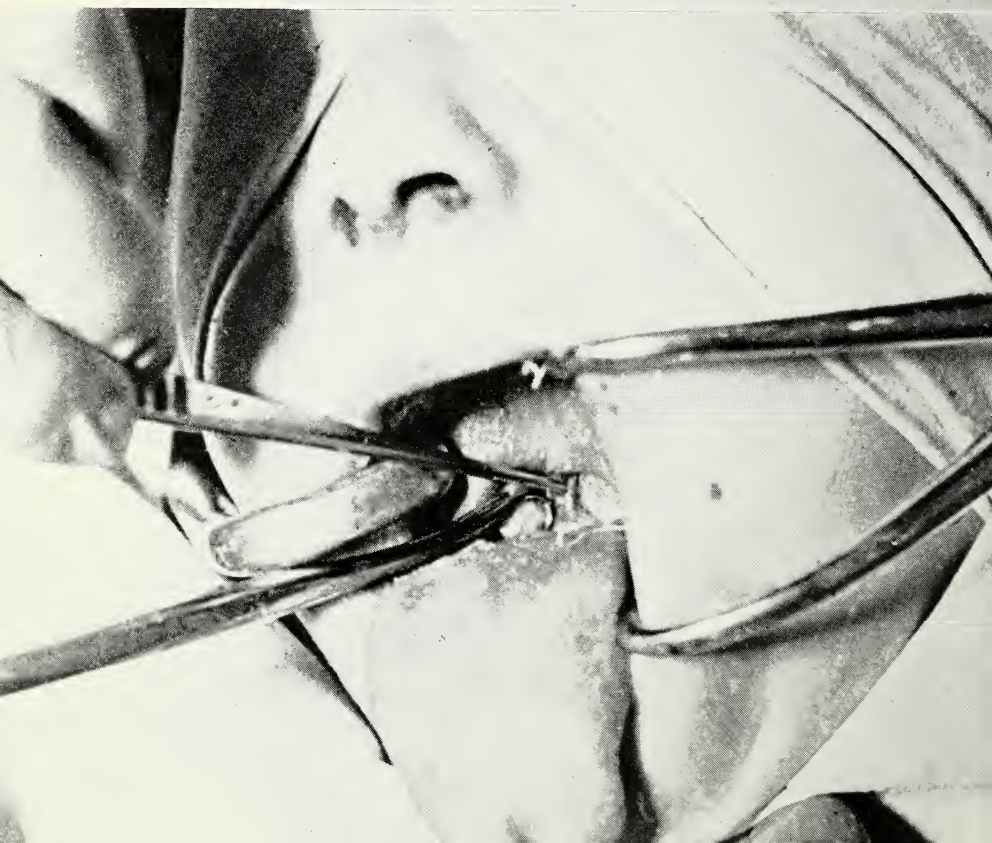
Stampede
(Great Britain, 1924)
Directed by
C. & S. Court Treatt

Die Donau
(Germany, 1929)
Directed by
Hans Cürlis



Les Rayons Invisible de Roentgen
(France, 1912)
Made by
Dr. Jean Comandon

Removal of Tonsils and Adenoids (Mr. George Waugh's Method)
(Great Britain, 1929)
Made by
Mr. John Griffith



1919 (*cont.*) GEORGE ROBEY'S DAY OFF. *p.c.*: Stoll Picture Productions. [453]
An impression of the private life of the comedian in a series of humorous scenes. The final sequence shows him entertaining wounded soldiers in a military hospital. (1,439ft.)

Refs.: Kine. mthly. film rec., **8**, February 1919, p. 15

[454]
("OLYMPIC" ENTERS NEW YORK HARBOUR) (*Extract* from *The Swindler*). *p.c.*: [Stoll Picture Productions].
An extract taken from a feature film showing the S.S. *Olympic* entering New York harbour. (51ft.)

[455]
SOUTH: Sir Ernest Shackleton's glorious epic of the Antarctic. *p.c.*: [ITA Film Syndicate]. *ph.*: [Frank Hurley]
A record of Shackleton's 1914–17 Polar expedition. The *Endurance* leaving Buenos Aires; life on board; glaciers and pack ice; the ship forcing a passage; migration of crab-eating seals; *Endurance* imprisoned in the ice; attempts to shift after nine months; failure; seal hunt; Emperor penguins; training dogs; *Endurance* destroyed by pack ice; salvaging the ship's boats and stores. Establishing Patience Camp on ice floe; at Elephant Island, where party remained with Wild whilst Shackleton and five companions set out for South Georgia. Typical views in South Georgia; albatross; shags; giant petrels; pigeons. Stromness Whaling Station, reached on May 20th, 1916; stripping blubber from whale; sea elephants; penguins. Rescue of men from Elephant Island; arrival at Valparaiso. (4,494ft.)

Refs.: Shackleton, *Sir* Ernest. South. London, 1919, pp. xxi, 368
The Times, December 20, 1919, p. 14a

TOUR ACROSS CANADA OF THE PRINCE OF WALES; Part three. [456]
Record of the Prince of Wales's visit to Canada in 1919. He is shown arriving in Toronto and opening the Toronto Exhibition; visiting Montreal and Ottawa, where he attends a Lawn Party at Government House and lays the corner-stone of the new Parliament Buildings. In each town he is received with great enthusiasm. Shots are included of the Governor General (the Duke of Devonshire) and his family. (880ft.)

[457]
The VICTORY LEADERS. *p.c.*: Stoll Film Company. *d.*: Maurice Elvey. *ph.*: Paul Burger and Lieut. Tonge (E. G. Tong?).
"This film is the first attempt at cinema interviewing. Special sittings were given necessitating over 4,000 miles of travelling and occupying three months work . . . A still photograph is so deceptive. Mr. Elvey's aim has been to present each subject in a pose of characteristic and typical movement." Personalities interviewed are Admiral Count Than di Revel, Marshal Armando Diaz, Admiral William S. Sims, King Vittorio Emanuele III, King Albert of the Belgians, Marshal Foch, M. Poincaré, M. Clemenceau, Lloyd George, Lady Megan Lloyd George, Earl Haig, Earl Beatty, Earl Jellicoe, King George V, the Prince of Wales and the Duke of York (the Duke of Windsor and King George VI). (1,757ft.)

Refs.: Bioscope, **41** (663), June 26, 1919, p. 46 (adverts.)

[458]
[VICTORY MARCH PAST OF OVERSEAS TROOPS THROUGH LONDON] (title missing). *p.*: Joseph Best. *ph.*: Joseph Best.
A record of the triumphal march of the Dominions troops held on May 3rd, 1919. The shots are all taken from one standpoint with part of the crowd watching in the foreground. Troops from Canada, Australia, New Zealand, South Africa and Newfoundland took part. (810ft.)

1920 [459
(AMERICAN TROOPS VISIT THE FRENCH CHATEAUX) (*From* Urban Movie Chats) (*1920). *p.c.*: [Charles Urban Trading Company]. *dist.*: [Butcher's Film Service].
American soldiers are seen visiting the Chateau de Chinon, the Chateau d'Usse and the Chateau de Langeais. (218ft.)

1920 (*cont.*) The ANTEATER. *p.c.*: Granger's Exclusives. *dist.*: Visual Education. [460]
Shots of a pygmy anteater showing its strong claws, its fur, its long prehensile tail and strong hind feet which it uses for grasping branches. The film ends with a shot of it being fed from a spoon. (408ft.)

Refs.: Bioscope, **44** (719), July 22, 1920, p. 41.
Visual Education. A catalogue of educational and cultural films. London, 1931, p. 27 (no. 589)

[461]
The BUILDING OF A LOCOMOTIVE AT CREWE (*sic*) (*1920). *p.*: William F. Baker.
Depicts the various phases in the construction of a railway locomotive. Opens with a general view of the locomotive erecting works followed by shots of the rolling of the boiler plates, placing the name plate, 'Prince of Wales' in position, testing the boiler, rivetting the boiler, placing the boiler on frame, the completed locomotive, transferring the initials 'G.W.' to the locomotive, the final tests, and closing shots of the locomotive in operation. (671ft.)

[462]
(CARTRIDGE CLOTH MADE INTO DRESSES) (*From* Urban Movie Chats) (*1920). *p.c.*: [Charles Urban Trading Company]. *dist.*: [Butcher's Film Service].
The cartridge cloth, made of silk, is demonstrated; women and children wearing clothes made from the material. (75ft.)

GREETINGS FROM MADAME SARAH BERNHARDT. [463]
Madame Bernhardt is seen seated at a desk writing a letter with Lady Tree standing at her side; the letter that she was writing is shown first in French then a translation in English. The letter is an introduction to MIARKA, LA FILLE A L'OURSE the last film in which Rejane appeared, released in 1920 after her death. (97ft.)

Refs.: Kine. wkly., **25** (707), November 11, 1920, p. 68

[464]
(LYON, WORLD FAMOUS SILK INDUSTRIES) (*From* Urban Movie Chats) (*1920). *p.c.*: [Charles Urban Trading Company.] *dist.*: [Butcher's Film Service].
Inside a silk mill at Lyon, a hank of silk is stretched, looms and machines are at work and an inspector tests cloth. (134ft.)

MAKING SCHOOL SLATES. *p.c.*: Tippett (J. D.) Productions. [465]
Scenes in the quarry; in the factory, the slate is squared, trimmed and polished; the wooden frames are cut and made and the slates inserted; the slates in use in a schoolroom. (300ft.)

Refs.: Kine. wkly., **38** (676), April 8, 1920, p. 114

[466]
(MANUFACTURE OF STILTON CHEESE) (*From* Urban Movie Chats) (*1920). *p.c.*: [Charles Urban Trading Company]. *dist.*: [Butcher's Film Service].
The coagulated milk is heated, stirred and cut with knives to remove the whey, it is then pressed into cylinders for shaping and ripening; after some weeks they are taken out, wrapped in cloth, and loaded on to lorries. (139ft.)

[467]
PATHÉ PICTORIAL (main title missing) (*c.* 1920). *p.c.*: Pathé Frères Cinema.
ANALYSING MOVEMENT. A cowboy trick riding and a stampede of horses are shown, the shots being repeated in slow motion.
IN THE VALLEY OF ROYAT. Shots in the town are followed by a shot of the extinct volcano, Puy de Dome, and the countryside. (334ft.)

PATHÉ'S PICTORIAL, [No.] 115. *p.c.*: Pathé Frères Cinema. [468]
ORIGINAL OWNERS OF FURS. The following animals are shown: a skunk; two raccoons; a squirrel; a grey fox.
GOLF STROKES ANALYSED. A golfer first demonstrates a bunker shot; a repeat in slow motion; 'out of the rough' in slow motion.
IN FIERY DEPTHS. A long shot of the volcano of Kilauea-Iki; molten lava at the bottom of the crater; U.S. sailors on the edges of the crater; medium shot of crater.
MISTRESS LARK AT HOME. A lark is seen looking for her nest in a field; close-up of the nest, with eggs; the mother and her young; another shot of the young birds. The photographer emerges from his hide—a sheepskin.

1920 (cont.) THE BIRD PHOTOGRAPHER AT WORK. Camouflaging the camera with sacking and branches; waiting in the hide; the subject of the photographer—a warbler on the nest. (752ft.)

[469]

PATHÉ'S SCREEN BEAUTY COMPETITION (*From* a Pathé Pictorial). *p.c.*: Pathé Frères Cinema.

Some shots of "Miss Cambridge" at the Welsh-Pearson Studios where Mr. George Pearson rehearses Moyna Macgill and Hugh Wright in a scene from a new film. Then "Miss Cambridge" attempts to emulate Miss Macgill in the scene. (138ft.)

Refs.: Kine. wkly., **40** (687), June 24, 1920, p. 84

(PRINCE OF WALES IN NEW ZEALAND) (Great Britain?, *c.* 1920). [470]

A film of the Prince of Wales's tour of New Zealand in 1920. Shows him in Auckland meeting local celebrities, seeing Maori dancers and the geysers. He also visits Parliament House, Wellington, Picton, Westport, Christchurch and Dunedin. (3,608ft.)

[471]

(SCOTTISH SCENES) (*From* Urban Movie Chats) (*1920). *p.c.*: [Charles Urban Trading Company]. *dist.*: [Butcher's Film Service].

Shetland ponies are seen on the moors; crofters working in the fields; a flock of sheep grazing in summer on the hills; cows walking across a stream and a herd of Highland cattle. (113ft.)

[472]

A TENSE MOMENT FROM "PROGRESS", ONE OF THE GUIGNOL PLAYS OF THE LITTLE THEATRE (*From* Around the Town). *p.c.*: [Gaumont Company].

[*Sir*] Lewis Casson and [*Dame*] Sybil Thorndike are seen as brother and sister in a scene from the play. The brother has made a bomb which the sister implores him to destroy. When the brother refuses, the sister kills him. (72ft.)

[473]

TO BUY 6% LONDON HOUSING BONDS NOW IS BOTH THRIFTY AND ONE'S DUTY TOWARDS ONE'S NEIGHBOUR. *sp.*: London County Council.

An appeal to Londoners to buy 6% London Housing bonds in the form of a letter from Mary Pickford and Douglas Fairbanks, dated 23rd June, 1920, preceded by still inserts of the film stars and general appeal slogans. (135ft.)

[474]

UNCLE SAM'S CENSUS (*From* a Pathé Pictorial). *p.c.*: Pathé Frères Cinema.

This huge job is tackled by hundreds of enumerators. A woman talks to a family group gathered around their door. A close-up of a male enumerator taking notes whilst talking to two old men is followed by a shot of a woman chatting to a Chinaman and his daughter. We see the information on the forms being transferred to punched cards. Other machines sort the cards and drop them in their respective sections for counting. (129ft.)

1921–39 [475]

(X-RAY FILMS OF DR. RUSSELL REYNOLDS). *author*: [Dr. John Russell Reynolds].

Various specimens of experimental cine-radiographs for clinical diagnosis made by Dr. John Russell Reynolds between 1921 and 1939, with technical details and notes.

1921 [476]

(AMERICAN SPIDER) (*From* Urban Movie Chats) (*1921). *p.c.*: [Charles Urban Trading Company]. *dist.*: [Butcher's Film Service].

A spider is seen repairing its web and wrapping an insect up that was caught in the web. A twig dropped by a bird breaks the web which the spider repairs. (118ft.)

[477]

ANGLO-IRANIAN OIL COMPANY'S OPERATIONS IN IRAN, 1921.

This film was taken in 1921 and the present edition prepared for record purposes in 1939; it deals with the Company's activities following the Great War, both at Mohammerah and Abadan. (3,975ft.)

[478]
(*cont.*) (BALLET SCHOOL) (*From* Urban Movie Chats) (*1921). *p.c.*: Charles Urban Trading Company. *dist.*: [Butcher's Film Service].

A group of star pupils of a ballet class perform advanced movements and exercises under the master's eye. (30ft.)

[479]
BOTTLE MAKING UP TO DATE (*From* a Pathé Pictorial) (*c.* 1921). *p.c.*: Pathé Frères Cinema.

Shows scenes in a bottle factory, commencing with the manufacture of glass; the bottle being made by machine and being "blown" by compressed air; bottles are put into an oven to be heat-treated. The film concludes with shots of the completed bottles being packed. (130ft.)

[480]
(BROOKLYN BRIDGE) (*From* Urban Movie Chats). *p.c.*: [Charles Urban Trading Company]. *dist.*: Butcher's Film Service.

Shot of Brooklyn bridge and closer shot of the pedestrians section of it. (48ft.)

[481]
A CHILD OF NATURE (*From* a Pathé Pictorial) (*c.* 1921). *p.c.*: Pathé Frères Cinema.

A little stone marten runs in and out of cracks in the rocks. When it is picked up, it twists and turns in the hands; it is then seen in close-up. A brief shot of a baby stone marten. (50ft.)

[482]
[CONWAY—RIVER OF A THOUSAND MOODS]. *p.c.*: Hepworth Manufacturing Company.

Maps of England and North Wales show the course of the Conway river. A shot of Lynn Cott Falls, where the river starts its journey; the scenic and peaceful countryside, with tumbling falls giving way to placidity, reflecting trees, sky and mountains. The river roughens as it approaches the Fairy Glen near Bettws-y-Coed. It passes little cottages through meadowland, reaching the bridge at Yspytty. The walls of Conway Castle are washed by the river; the bridge and castle are clearly shown; the river then empties into the sea. (772ft.)

Refs.: Bioscope, **47** (757), April 14, 1921, p. 62

(EVELYN LAYE AT HOME). [483]

Miss Evelyn Laye, "the dainty charmer from *Mary*" is shown 'at home', reading, playing with her dog, playing tennis, eating an apple, feeding a calf and in her garden. (132ft.)

[484]
A FEW GLIMPSES OF THE REVUE "PUSS, PUSS!", VAUDEVILLE THEATRE, LONDON (*From* Around the Town). *p.c.*: [Gaumont Company].

Bert Coote does his act as "Bill Dog" Drummond, nonchalantly smoking a cigarette after wrestling with, and strangling, a dummy adversary. Lee White also gives a dance with chorus girls dressed as penguins. (98ft.)

FOOD SUPPLY (*1921). *sp.*: Rownson, Drew and Clydesdale. [485]

The film shows the handling of food and goods at the docks with the aid of the Rownson, Drew and Clydesdale Gadget which carries cases automatically along on the level, upwards and round corners. The correct and incorrect ways of using a gravity runway are shown. The film ends with the demonstration of electric stackers in operation. (810ft.)

[486]
(GLASS MAKING) (*From* Urban Movie Chats [No. 65]). *p.c.*: [Charles Urban Trading Company]. *dist.*: [Butcher's Film Service].

The glass is taken from the furnaces, swung, blown and opened out and finally cut into standard sizes for window panes. (149ft.)

Refs.: Kine. wkly., **53** (741), July 7, 1921, p. 37

[487]
HAMPTON COURT PALACE (Middlesex) (Beautiful Britain, No. 4) (*1921). *dist.*: David Hart Company.

The exterior and interior of the Palace and the gardens, including the Great Vine, are followed by shots in Bushey Park including the deer being fed. (761ft.)

)21 *Refs.*: Bioscope, 47 (766), June, 16, 1921, p. 43
ont.) Kine. wkly., 75 (839), May 24, 1923, pp. 57–8

[488]
(HOG RAISING IN THE U.S.A.) (*From* Urban Movie Chats [No. 65]). *p.c.*: [Charles Urban Trading Company]. *dist.*: [Butcher's Film Service].

A herd of pigs in a field; kitchen waste from a hotel is unloaded into a pig trough; pedigree pigs are examined. (113ft.)

Refs.: Kine. wkly., 53 (741), July 7, 1921, p. 37

The KINGS (*From* a Pathé Pictorial) (*c.* 1921). *p.c.*: Pathé Frères Cinema. [489]

Two lions among the rocks, walking and playing together, and a white polar bear jumping into a pool and splashing about. (135ft.)

[490]
LIQUID SUNSHINE. *p.*: [Michael Balcon, Sidney L. Bernstein]. *d.*: [Victor Saville]. *dist.*: Anglo-American Oil Company.

The film commences with shots of men surveying for an oil well, and continues with shots of the drilling; scenes follow of oil gushing from the well and gas escaping; an oil fire. This is followed by a map of the route of the pipe-line from Burkburnett to Bayonne; the Bayonne refineries; the construction of a steel storage tank; the crude oil stills and furnace; samples being taken from the oil as it is separated into various products; the steam stills; the oil being cleaned and deodourised; a tanker at sea. A panning shot of a tanker is followed by shots of the pipe-line on the tanker which is used to pump oil ashore. This is followed by the works at Purfleet; the construction and filling of wooden and galvanised barrels, cases and cans made by machinery; the filling and loading of the cans. (1,288ft.) (Film incomplete.)

[Note: This film together with the STORY OF OIL (q.v.) is based on material taken from the CONQUEST OF OIL (q.v.)].

[491]
The MANUFACTURE OF ART PAPER. *p.c.*: Hepworth Manufacturing Company. *dist.*: Visual Education.

All the processes of making art paper from esparto grass and rags, from the arrival of the raw materials to the counting of the completed sheets. (664ft.)

[492]
The STORY OF OIL. *sp.*: The Standard Oil Company. *d.*: [Victor Saville]. *p.*: [Michael Balcon, Sidney L. Bernstein].

The film commences with a shot of the entrance to the Standard Oil Company's building in New York and continues with a street scene in a new oil town in the South West; and a panning shot of Tulsa. The film continues with scenes of drilling for oil. A panning shot of the oilfield at Burkburnett, followed by an oil fire; the storage of surplus oil and pumping it through the pipe lines to the refinery; building a steel storage tank; a gas tank for holding by-product gas; the crude oil being pumped into stills; cleaning a still; samples being taken of the oil as it is separated into various products; pressure and steam stills; agitators for cleaning and deodourising petroleum; an experimental still; the inspection laboratory; making safety tests on kerosene; loading oil into tank cars. Filling bottles by machinery; capping and sealing the bottles. Galvanising steel barrels inside and out; constructing wooden oil barrels; soldering, filling and capping cans. Horse and motor tank wagons starting the day's rounds. Various shots of tankers. (1,919ft.)

[Note: This film, together with LIQUID SUNSHINE (q.v.) is based on material taken from the CONQUEST OF OIL (q.v.)].

[493]
UP THE RIVER WITH MOLLY; a stereoscopic scenic gem (*1921.) *p.c.*: Hepworth [Picture Plays]. *ph.*: [Gaston Quiribet].

A Thames river trip by a man and his dog with travelling shots of riverside scenery including locks, cows, swans, dogs and ducks. "Molly", the dog, is not disclosed until the final shot. (540ft.)

[494]
WHAT'S LEFT OF THE BISON HERDS (*From* a Pathé Pictorial) (*c.* 1921). *p.c.*: Pathé Frères Cinema.

The animals are seen grazing on prairie land with only patches of their old winter coat left. To protect themselves from the summer flies, they create protective dust clouds by rolling in the dust. The final shot is of young bison eating. (194ft.)

1921 [495]

(*cont.*) WILD LIFE IN THE TREE TOPS—THE STORY OF THE HERON. *p.c.*: Hepworth Manufacturing Company. *ph.*: C. W. R. Knight.

A male heron standing on its nest; men on a tour of inspection of the heron wood; chicks just hatching out in one nest; a man climbs a tree and establishes his equipment; the young are shown in the nest waiting for their mother who returns and feeds them. The young are almost ready to leave the nest and one by one they do so; a young heron in a tree is frightened and disgorges his food; the last young heron leaves the nest. (769ft.)

Refs.: Bioscope, **46** (744), January 13, 1921, pp. 5, 62
Kine. wkly., **47** (716), January 13, 1921, p. 73; **47** (717), January 20, 1921, p. 81; **47** (724), March 10, 1921, p. 78c

[496]

[WILD LIFE IN THE TREE TOPS]—THE STORY OF THE KESTREL *p.c.*: Hepworth Manufacturing Company. *ph.*: C. W. R. Knight.

A kestrel alights on a rock and then flies off; a man climbs a tree and prepares to photograph the young kestrels; the mother arrives with a lark for the young kestrels in the nest; a field mouse running through the grass; the kestrel hovering and swooping on the mouse; she returns to the nest with it and the young eat it; the young are larger now and exercise their wings; a thrush with one young in the nest which she feeds; the young thrush leaves the nest; the kestrel catches it and takes it to her young; one young kestrel takes its food to a nearby tree to eat; the young kestrel hovering; dor beetles on a rock; the kestrel seizes a beetle and eats it and then flies off. (933ft.)

Refs.: Bioscope, **46** (744), January 13, 1921, pp. 5, 62
Kine. wkly., **47** (716), January 13, 1921, p. 73; **47** (717), January 20, 1921, p. 81; **47** (724), March 10, 1921, p. 78c

1922 [497]

(The ACTIVITIES OF THE GLASTONBURY AND STREET GUILD OF FESTIVAL PLAYERS). *p.c.*: The Glastonbury Pageant Film Committee.

Visitors being shown the Chalice Well, Glastonbury. Junior and Senior Guilds rehearsing plays and a dance round a maypole; views of Glastonbury including the Tor and St. Michael's Tower. (340ft.)

[498]

The AMATEUR ANGLER (Granger's Marvels of the Universe Sport Pictorials) (*c.* 1922). *p.c.*: Granger's Exclusives.

A film showing fishing on river, lake and sea; it ends with a sequence showing two men catching, cooking and eating trout. (774ft.)

AROUND THE TOWN (*c.* 1922). *p.c.*: Gaumont Company. [499]

THE LIGHTS O' LONDON. Several shots of lighted streets, with illuminated advertisements, taxis and theatres.

(SKATER'S PARADISE). Shots of snow-covered mountains, and some skiers; followed by several shots of what appears to be a large hotel and a skating rink. (111ft.)

AROUND THE TOWN, [no. 110]. *p.c.*: Gaumont Company. [500]

SHAKESPEARE RE-VISITS STRADFORD-ON-AVON. Members of the "Will Shakespeare" Company visit Stratford to play some scenes. We see Shakespeare making love to Anne Hathaway and bidding her farewell. As he sets out for London with Henslowe, we see them cross a picturesque bridge.

THE ONLY INN OWNED BY THE KING. Shots of a public house in the village of Dersingham which the monarch owns as a private landlord.

TWO CHARMING PARISIAN ACTRESSES. Yvonne Printemps (Mme. Sacha Guitry) is shown in silk voile, and Regina Camier, of Nouveautes Theatre in embroidered taffeta. (292ft.)

Refs.: Kine. wkly., **59** (768), January 12, 1922, p. 48
Bioscope, **50** (796), January 12, 1922, p. 8

[501]

The BATTLE OF THE ANTS (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: Zoological Society. *dist.*: Regent Film Company.

1922 (*cont.*) Two colonies of wood-ants in the Zoological Gardens are divided by a moat, across which a piece of timber is laid. The film shows the invasion of the right-hand colony by the rival swarm. After a fierce combat the invaders from the left bank gain the victory, the nest of the vanquished ants is destroyed, and the queen and pupae are carried across to the invaders' camp. (839ft.)

Refs.: Field, Mary *and* Percy Smith, Secrets of nature, London, 1934
Kine. wkly., **68** (807), October 12, 1922, p. 69

[502]

The BUZZARD (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *dist.*: Regent Film Company. *ph.*: Charles Head.

Nesting site and hen; the hide from which the film was made; two eggs in close-up; nestling; care and feeding of the young birds; brooding hen; feeding the nestlings—one refuses food; the invalid is attacked by the other nestling; next morning its body is found at the back of the nest. The survivor learns to walk and suffers from the heat; it cleans itself after feeding. Further shots show it feeding on its prey; exercising wings; disgorging pellet of fur and feathers; examination of pellet in detail; the young bird trying to fly; leaving nest. (797ft.)

Refs.: Kine. wkly., **68** (806), October 5, 1922, pp. 18, 19
Talbot, Frederick A. Moving pictures. London, Heinemann, 1923, pp. 199–200

[503]

CHILDREN OF NATURE (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *dist.*: Regent Film Company.

This film shows the care taken by nature to preserve the species by means of adapting to each other the creature and its environment. Informative titles introduce shots of the following creatures and their habitat: the pheasant; turkeys; ducks; waterhen; swans; tree-creepers; brown owls; ponies; goats and sheep; dogs; rabbits; cats and dogs; wallabies; monkeys and man-fed lambs. (720ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934.
Kine. wkly., **66** (801), August 31, 1922, p. 48

[504]

CLIMBING M[OUN]T EVEREST. *p.c.*: Captain J. B. L. Noel. *ph.*: Captain J. B. L. Noel. *dist.*: Royal Geographical Society (Mount Everest Committee).

A record of the second (1922) Everest expedition, released in five parts. *Part I—The long road to Tibet; Part II—Our adventures in Tibet; Part III—A strange religious dance festival in Tibet; Part IV—Laying seige to the great mountain; Part V—The assault on the mountain.* Members of the expedition shown include Brigadier-General the Hon. C. G. Bruce, Captain J. C. Bruce, Dr. T. G. Longstaff, Major H. T. Moreshead, Colonel E. F. Norton, Captain G. I. Finch, E. L. Strutt and Dr. A. W. Wakefield. (4,945ft.)

Refs.: *The Times*, January 4, 1923
Kine. wkly., **70** (816), December 14, 1922, p. 40; **86** (888), April 24, 1924, p. 25

[505]

The COMMA BUTTERFLY (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *dist.* New Era Films.

Close-up of Comma butterfly and the markings on its wings; a cluster of eggs; the young caterpillars gnaw their way out; a young caterpillar feeding; weaving a silken thread preparatory to casting its skin; it casts its skin; a later stage in its development; selecting a suitable place for its transformation, from which is hangs, suspended by a thread; the skin splits; revealing the chrysalis; it attaches the end of this case to the thread and hangs motionless. The chrysalis splits and the butterfly emerges; its wings unfold. The butterfly feeds with its proboscis on a pear and a piece of sugar; its hibernating quarters; attempts to awaken it from its sleep when placed in a man's hand prove extremely difficult. (806ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **72** (823), February 1, 1923

1922–24 [506]

DANCING GRACE—STUDIES OF MADAME LOPOKOVA. (*From* Eve's Film Review) (*c.* 1922–24). *p.c.*: [Pathé Frères Cinema].

A study of Lopokova dancing in a crinoline dress is followed by a repeat in slow motion, and finally in double exposure within a picture frame. (86ft.)

(*cont.*) A DUEL TO DEATH, A TENSE MOMENT FROM "DECAMERON NIGHTS" (*From* Around the Town). *p.c.*: [Gaumont Company].

A scene from the stage play showing Cowley Wright as Saladin and H. A. Saintsbury as Ricciardo in the duel which results in Ricciardo's death. (59ft.)

Refs.: Kine. wkly., **64** (788), June 1, 1922, p. 55

[508]

FATHOMS DEEP BENEATH THE SEA (Secrets of nature series). *p.c.*: British Instructional Films. *ph.*: H. M. Lomas. *ed.*: W. P. Pycraft. (Material supplied by the Marine Biological Association of the United Kingdom.) *dist.*: Regent Film Company.

The film opens with shots of the sea bed and informative titles introduce the following forms of life: the conger; octopus; wrasse; sea anemones; feeding; starfish; John Dory; pipe fish; shrimps and prawns acting as scavengers; gurnard; spider crab. The film closes with shots of the night sky. (761ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **66** (801), August 31, 1922, p. 48

(FRENCH AND BELGIAN BATTLEFIELDS) (Great Britain?, *1922). [509]

Gutted buildings and a church at Armentieres; a damaged gun emplacement at Chuignes; a German pillbox on the road to Lens; destruction at Bretonneaux; a shell dump of 2,000 unexploded shells collected from the fields; ruins at Bethune. Reconstructions at Lens. The remains of the Hohenzollern Redoubt outside Loos. (191ft.)

[510]

FROCKS AND FRILLS (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *dist.*: Regent Film Company.

Shows how the turkey cock and peacock use their "frocks and frills" to attract their mates, and how the shape and colouration of the following creatures affords them excellent camouflage: hen pheasant; viper; raccoons; caterpillars; turbot; sand dab; dog-fish and scallop. (638ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **66** (801), August 31, 1922, p. 48

[511]

GEORGE K. ARTHUR (KIPPS) AND FLORA LE BRETON (*From* Around the Town, No. 139). *p.c.*: [Gaumont Company]. *dist.*: [Gaumont Company].

George K. Arthur and Flora Le Breton filmed on location during the making of *The Cause of All the Trouble*, showing George K. Arthur falling from a trap laden with parcels. (55ft.)

Refs.: Kine. wkly., **66** (797), August 3, 1922, p. 46
Kine. wkly., **75** (836), May 24, 1923, p. 55

[512]

GLASTONBURY PAST AND PRESENT. *p.c.*: The Glastonbury Pageant Film Committee. *p.*: O. H. Martinek. *ph.*: M. G. Benson. *script*: Alys M. Buckton. *dist.*: Steadfast Film Company.

The film is in five episodes, each illustrating a time in the history of Glastonbury. *Episode one* shows a Mendip encampment *circa* 64 A.D. *Episode two* shows King Alfred with the Danes after he had beaten them in battle. *Episode three* shows Edward III, Queen Philippa and the Black Prince arriving at the Abbey Guest House. *Episode four* shows the Tor Fair at the time of Elizabeth I. *Episode five* first shows some historic places in Glastonbury and then the contemporary day Michaelmas Fair. (4,024ft.)

Refs.: Kine. wkly., **69** (812), November 16, 1922, p. 52

[513]

HANDS VERSUS FEET (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *dist.*: Regent Film Company.

Compares the use of fore-limbs in animals and man. Informative titles introduce the following shots: a savage making a fire; monkeys; lion; brown bear; polar bear; otter; kangaroo; sealion; and finally, savages shooting, eating, cooking and weaving. (752ft.)

Refs.: Bioscope, **50** (807), March 30, 1922, p. 59
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[514]

(*cont.*) The HARVEST OF THE SEA [(Marvels of the universe series)]. *p.c.*: Granger's Exclusives.

From the Shetland Islands the herrings commence their swim and are followed down the North Sea by the fishing fleets. From Lowestoft harbour the fleet moves off for the fishing grounds where many drifters, trawlers and sailing boats are gathered. On arrival at the fishing grounds the nets are thrown overboard, the herrings netted and drawn aboard. Views of life on board a trawler homeward bound are then shown, including the cleaning of the nets and shots of hungry gulls. On arrival in the harbour the haul is unloaded with shots of the haul packed for shipment and the departure of another fleet. (762ft.)

Refs.: Bioscope, **50** (804), March 9, 1922, p. 50

[515]

INFANT WELFARE IN THE BIRD WORLD (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: P. W. Pycraft. *dist.*: Regent Film Company.

The cliffs and sea of the Cornish coast are first shown followed by shots of the nests and young of the following birds; kittiwakes; guillemots; herring gull; manx shearwater; black-backed gulls; woodpecker; chiff-chaff and goldfinch. (648ft.)

Refs.: Bioscope, **50** (807), March 30, 1922, p. 59
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[516]

An ITALIAN ROSE IN AN ENGLISH GARDEN—PINA MENICHELLI (*From* Around the town). *p.c.*: [Gaumont Company].

Pina Menichelli, the Italian film actress, is seen playing with a dog in a garden following her arrival in England to play in the film version of *The Second Mrs. Tanqueray*. (69ft.)

[517]

The LABYRINTH SPIDER (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *dist.*: New Era Films.

Informative titles introduce shots of the male and female spiders courting; the female in close-up; a rival appears and is ejected by the male who returns to caress the female. The female spins a cocoon; eggs; she weaves a protective wall around the nest. She mounts guard and catches and eats a daddy-long-legs; a visiting spider escapes; she retreats from a wasp but attacks a hover-fly and resists an attack from man. The eggs hatch and the female spider dies. (689ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **70** (816), December 7, 1922, p. 58

[518]

The LAIR OF THE SPIDER (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *dist.*: New Era Films.

Informative titles introduce shots of the male garden spider and the female. She attacks and repels another spider. The male courts her and after mating is seized by the female, bound in a silken net and eaten. The female spins and weaves her net and catches and binds a fly and a beetle. The eggs are then shown in a bag. She retires to sleep for the winter. (626ft.)

Refs.: Bioscope, **50** (807), March 30, 1922, p. 59

LEWISHAM'S FILM REVIEW (*1922). [519]

A film record of Lewisham showing the Clock Tower, the River Ravensbourne at Lewisham Bridge, the Obelisk, children playing at the edge of the River Quaggy, the High Street viewed from above, and the shopping centre, including close shots of the exteriors of various local shops. Boys are seen at drill in a school playground followed by views of the Ladywell Park cascades. The film closes with accelerated motion shots showing "Lewisham getting a move on". (306ft.)

[520]

The LONG AND SHORT OF IT (*From* Around the Town) (*c.* 1922). *p.c.*: [Gaumont Company].

The Cardiff giant who is 8 ft. tall greets "Little Fipps", who is a midget. They meet, shake hands and exchange hats. (14ft.)

(*cont.*) MACHINES THAT THINK (*c.* 1922). *sp.*: London School of Economics and Burroughs Adding Machines, Ltd. *p.c.*: Stoll Picture Productions.

Demonstrations of various types of Burroughs calculating machines, including close-ups of the keyboards during operation. (1,736ft.)

[522]

The MARINE PARADE (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: Marine Biological Association of the United Kingdom.

Informative titles introduce shots showing methods of locomotion of the following sea creatures: jellyfish; paddleworm; sea urchin; orange comb star; whelk; scallop; lobster and crawfish; shrimps and prawns; sole and ray; gurnard; cuttle-fish; sea cucumber, which ensnares a hermit crab and a lobster. (847ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **72** (823), February 1, 1923, p. 64

[523]

NATURE'S GLIDERS (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *ph.*: Oliver Pike. *dist.*: Regent Film Company.

The following birds are shown in flight in slow-motion photography: kittiwakes and gannets, wild swan, black-headed gull, the common fowl and starlings. (855ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **66** (801), August 31, 1922, p. 48

OUR GREATEST AMBASSADOR. [524]

Informative titles precede shots taken during the Prince of Wales's state visit to India in 1921–1922. Places visited include Delhi, Hyderabad, Madras, Indore, Bhopal, Gwalior, Rangoon, Mandalay, Mysore, Baroda, Ajmer, Jodhpur, Bikaner, Kashmir, Peshawar, Lucknow, Benares, Nepal, Patiala, Lahore, Patna, Calcutta and Bombay. The Prince is welcomed with great ceremony by the raja and suitably entertained in each state. (2,047ft.)

[Note: This may be part of *With H.R.H. The Prince of Wales Through India and Burma*, released in six parts by the Stoll Film Company].

Refs.: Kine. wkly., **63** (787), May 25, 1922, p. 53

[525]

The ROMANCE OF POSTAL TELEGRAPHY. *p.c.*: Gaumont Company. *ph.*: Basil W. G. Emmott. *compiled and arranged*: C. C. Calvert. *dist.*: Gaumont Company.

The film shows the various machines that have been used for communicating messages by signals, and stills of the Central Office in 1868 contrasted with the contemporary building. The film then follows the course of a telegram handed in at a Post Office and transmitted to Manchester. The film ends with a shot of a section of the Imperial cable and a map of the places shortly to be linked by wireless; the executives who plan the work of telegraphy and the machines which carry it out. (977ft.) (Film incomplete.)

Refs.: Bioscope, **50** (798), January 26, 1922, p. 5

[526]

The ROOK (Secrets of nature series). *p.c.*: British Instructional Films. *ph.*: C. W. R. Knight. *ed.*: W. P. Pycraft. *dist.*: New Era Films.

The rookery is in a Kentish village. The photographer climbs a tree and chooses his spot; view from the tree. The rooks and their nests and the mother bird preening her feathers whilst brooding. The youngsters in the nest, which the mother cleans. The male bird searches for food in neighbouring marshes and returns to feed his family. A predatory buzzard descends on the rookery but is driven away by the male birds. In due course the new generation leaves the parent nest. Rooks following the plough and ridding the soil of noxious pests. (852ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **70** (815), December 7, 1922, p. 57

SAID MR. FORK TO MRS. SPOON (Great Britain?, *c.* 1922). [527]

The various stages in the manufacture of spoons and forks is shown including the stamping, shaping, electro-plating, washing, weighing and marking. The film ends with a shot of a finished fork and spoon. (181ft.)

1922 (*cont.*) SALVAGE IN AUSTRIA. *p.c.*: Save the Children Fund. [528]
A record of the results achieved by the Save the Children Fund in their relief work for children in Austria between 1919 and 1922. Their work at the Krems Sanatorium for Tubercular Children is first shown, followed by the activities of the children's home of St. Vincent de Paul where girls receive instruction under the supervision of the nuns. The home was adopted by the Save the Children Fund and baby garments and cradles made by the girls are seen being distributed to destitute Austrian mothers. (698ft.)

SALVAGE IN HUNGARY. *p.c.*: Save the Children Fund.' [529]
A record of the results achieved by the Save the Children Fund in their relief work for children in Hungary between 1919 and 1921. Boys and girls are seen receiving instruction in basket making, needle point and lace work, dress making and shoe making at the Fund's workrooms in Budapest. The film concludes with the activities of the Save the Children Fund International Union at the McKenzie Home where very young children are cared for by Sisters of Charity. (756ft.)

[530]
The SEA SHORE (Secrets of nature series). *p.c.*: British Instructional Films. *p.*: H. M. Lomas. *ed.*: W. P. Pycraft. (Material supplied by the Marine Biological Association of the United Kingdom.) *dist.*: New Era Films.
The seashore at high tide. The tide recedes revealing sea anemones, crabs, the devil crab, whelks and sea worms. Rough seas are then shown which wear away the base of the cliffs, the broken pieces of which form rock pools under the boulders of which all kinds of sea creatures breed. A crab waylays an unsuspecting creature; shots follow of the sea mouse and sea urchin, star-fish, brittle star and hermit crab. The seaweed left on the beach is collected by a farmer for manure. The film closes with shots of the evening sky. (758ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **66** (801), August 31, 1922, p. 48

[531]
SKILLED INSECT ARTISANS (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *dist.*: Regent Film Company.
The ailanthus silk moth caterpillar is shown feeding and weaving a cocoon. The moth emerges and its wings expand. The cocoon is unwound by hand and the dead pupa is revealed. The red admiral caterpillar draws the corners of a leaf together to form and make a tent; the leaf's stalk is bitten in half to make it hang downwards. The caterpillar feeds on the leaf and when full crawls to a place in the sun, suspends itself downwards, casts off its old skin and becomes a pupa; the butterfly emerges, grows to full size and takes to flight. (557ft.)

Refs.: Bioscope, **50** (807), March 30, 1922, p. 59
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[532
SOME CLASSICAL DANCING BY THE PUPILS OF MARGARET MORRIS (*From* Around the Town, no. 139). *p.c.*: [Gaumont Company].
Series of dances by the pupils of Miss Morris around a lily-pond. (15ft.)

A SONG OF THE SEA. *p.c.*: Stoll Picture Productions. [533]
Quotations descriptive of the sea are illustrated by moving pictures of waves breaking against a rocky coast, fishing boats, and other sea subjects. The "iris" device is employed in this film, and varied effects are obtained by alternating the colours whilst blue is the predominating tone, pink suggests the light of sunset, green moonlight, and brown is used for a shore scene. (532ft.)

[534]
[SOUTHWARD ON THE "QUEST"] (title missing). *ph.*: [Frank Hurley and Claude L. McDonnell].
A record of the Shackleton-Rowett Antarctic expedition 1921. Includes shots of Sir Ernest Shackleton bathing the ship's dog, the visit to Shackleton's grave in Grytviken by members of the *Quest* and the erection of a monument; the visit to Tristan da Cunha; a whale hunt and a visit to the whaling stations of South Georgia. Gentoo penguins, sea elephants and albatross are seen in their natural habitat. The *Quest* is followed on its Antarctic voyage, passing icebergs before entering "slush ice" and, soon after, the ice pack. Life on board ship is shown, and

1922 (*cont.*) the loading of ice for water and the taking of observations after the *Quest* reaches furthest south. The return journey, with shots of seals and penguins and a final panorama showing the midnight sun. (4,602ft.)

Refs.: Kine. wkly., **70** (818), December 28, 1922, p. 23
The Times, January 5, 1923, p. 8c
Cinema qrtly., **1** (3), Spring 1933, p. 182

[535]
The SPARROW-HAWK (Secrets of nature series). *p.c.*: British Instructional Films. *p.*: C. W. R. Knight. *ph.*: C. W. R. Knight. *examined and approved by:* W. P. Pycraft. *dist.*: Regent Film Company.

The sparrow-hawk is first seen in close-up. Captain Knight establishes himself in his observation post in a tree. The nest and eggs; female on the nest; the young birds; the mother shields them from the sun with her wings; their wings begin to grow; the male delivers food to the nest; the youngsters tail feathers push out; the male observes some starlings, kills one in mid-flight, plucks it, and delivers it to his family; the young exercise their wings and take a trial flight whilst the mother searches for food. The film closes with an ignorant gamekeeper shooting the male bird and hanging it up amongst his other trophies. (812ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **66** (801), August 31, 1922, p. 48; **68** (806), October 5, 1922, pp. 18, 19

[536]
The STORY OF PETER THE RAVEN (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *dist.*: Regent Film Company.

A wild raven is captured on the Pembrokeshire cliffs and is sold to a kind master. He enjoys as much liberty as he desires and gets up to some engaging tricks. The film closes with views of the Pembrokeshire coast and rooks' nests. (836ft.)

Refs.: Kine. wkly., **68** (896), October 5, 1922, pp. 18, 19
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

The STORY OF THE CUCKOO. *ph.*: [Oliver Pike]. [537]

The cuckoo is shown at the nest of a pipit, then the baby cuckoo is seen thrusting the baby pipits from the nest and being fed by the parent pipits. (710ft.)

[538]
STUDIES IN ANIMAL MOTION (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: P. Chalmers Mitchell. *dist.*: Regent Film Company.

Informative titles introduce shots of various fauna illustrating the use of their various limbs. The following are shown: goats; kangaroos jumping; a kangaroo boxing with its keeper; same in slow motion; gulls in flight in slow motion; flamingos; a toad; feeding, in slow motion; a frog; snake; its tongue; in slow motion, and swimming; a sealion; diving, in slow motion, and swimming; a tortoise; land crab and snail. (760ft.)

Refs.: Kine. wkly., **66** (801), August 31, 1922, p. 48
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[539]
TENNIS AND HOW TO PLAY IT. *p.c.*: Stoll Picture Productions. *dist.*: Visual Education.

Mlle. Lenglen arrives at Willesden Park tennis club, where she demonstrates her service, the forehand, the backhand, and the high volley. Afterwards she signs autograph albums before proceeding with her father to Stoll Studios. Mlle. Lenglen's service and her forehand and backhand drives are then shown in slow motion; there is a shot of her tennis racket, a close-up of Mlle. Lenglen herself. Finally she drives away with her father. (1,015ft.)

Refs.: Kine. wkly., **65** (795), July 20, 1922, p. 36
Mthly. film bull., **5** (53), May 31, 1938, p. 122

[540]
TERPSICHOREAN TECHNICALITIES BY HELEN MAY (*From* Around the Town). *p.c.*: [Gaumont Company].

Two dances are performed by Miss May from her repertoire, the latter being repeated in slow motion. (185ft.)

1922 [541]

cont.) THROUGH THREE REIGNS (main title missing). *p.c.*: [Cecil M. Hepworth].

A compilation of events from 1896 to 1911. Coach ride; lady cyclists, 1899; Henley train; Thames scenery; a "phantom" train ride; City Imperial Volunteers, 1900; Queen Victoria's visit to Dublin; H.M.S. "Powerful" at Portsmouth; Paris Exhibition; Return of C.I.V.'s, 1901; two Hepworth motoring comedies; Queen Victoria's funeral; Edward VII opening Parliament; postponement of Coronation, 1902; Lord Roberts, Lord Kitchener; Coronation of Edward VII; naval review; coronation drives; Kaiser reviewing troops at Shorncliffe; Joseph Chamberlain; Opening of Parliament, 1903; Gordon Bennett motor race; Visit of President Loubet; Royal visit to Ireland; King of Spain at Aldershot, 1905; launch of Japanese battleship "Katori", 1906; Funeral of Edward VII, 1910; birthday procession of an Indian Maharajah; a Japanese procession of state; Coronation of George V, 1911; Royal progress to Guildhall; Investiture of the Prince of Wales. (*c.* 3,000ft.) (Film incomplete.)

Refs.: Kine. wkly., **68** (806), October 5, 1922. Scottish suppl., p. 87

[Note: A considerable part of this material was incorporated into ROYAL REMEMBRANCES q.v.]

[542]

WHEN GEORGE WAS KING. *sp.*: King Edward's Hospital Fund. *scenario and direction*: Geo[rge] F. Whybrow. *trick sub-titles*: D. E. Braham.

A charity appeal film for the "Hospital of London, organised by King Edward's Hospital Fund". Opens with a reconstruction of a street accident in 1822. Various trick and informative sub-titles state how much more efficient hospital organisation is in 1922 which is then demonstrated by the reconstruction of a street accident in the year and the victim's subsequent treatment and discharge from hospital. The film concludes with appeal slogans. (693ft.)

[543]

The WHITE OWL (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *ph.*: Oliver Pike.

A female white owl; with eggs and nest; little owls. The mother returns to the nest with a dead mouse. The young develop and eventually leave the nest. Their appearance frightens a thrush and sedge-warbler. One of the youngsters looks for prey and some mice escape its clutches. In its later development it is shown stalking prey in a churchyard and hooting in the woods at night; a man whose sleep has been disturbed attempts to shoot it. The film concludes with shots of the owl during the winter in the snow and during the spring. (725ft.)

Refs.: Kine. wkly., **70** (815), December 7, 1922, p. 57
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

1923 [544]

AUTUMN (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *dist.*: New Era Films.

A farmer ploughs his fields; the leaves fall from trees in a wood; waves dash against the cliff face under lowering clouds; the shadows lengthen in the fields and gulls follow the plough in search of food; boys raid the apple orchards and play conkers; a leaf-cutter bee prepares its winter quarters whilst a grey squirrel transports food from his store to his nest watched by greedy wood-pigeons who search unsuccessfully for what he has hidden. (700ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **85** (884), March 27, 1924, p. 47

[545]

BETTY'S DAY AT THE ZOO (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: F. Martin Duncan. *dist.*: New Era Films.

Betty, who has no fear of animals, makes a tour of the Zoo with her mother and makes the acquaintance of a baby chimpanzee, a 7ft. snake, a giant tortoise, bears, ostriches, seals, elephants, hippopotamus, flamingos and an orang-utan. She hides from her mother in fun, gets lost, but is taken to the Office for Lost Children, where her mother eventually finds her. (809ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **85** (884), March 27, 1924, p. 47

(*cont.*) (A CABARET DANCE) (Great Britain? *1923).

A dancer descends from the stage to perform a dance at the end of which she ascends the steps once more and disappears in a cloud of smoke. (85ft.)

[547]

CABBAGES AND THINGS (Secrets of nature series). *p.c.*: British Instructional Films. *dist.*: New Era Films.

A cabbage butterfly and eggs. Ichneumon flies examine eggs, pierce the shell and lay their own inside. The butterfly eggs hatch; the larvae begin to eat; a swarm of caterpillars eating. Ichneumon flies pierce the skin of caterpillars and lay their eggs. A caterpillar changes to a chrysalis; a caterpillar which has been stung by Ichneumons makes an attempt to spin but is too weak. Ichneumon grubs begin to hatch out and spin themselves a cocoon. A pupa that has escaped the attention of the Ichneumon suddenly bursts and the butterfly crawls out; the wings expand to their full size and the butterfly flies off, searching flowers for honey and a suitable place to lay eggs. (733ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Bioscope, 57 (889), October 25, 1923, p. 75

[548]

CRABS AND CAMOUFLAGE (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: Marine Biological Association of the United Kingdom.

Crab, with close shot of claws; a crawfish; spider crab; and babies; galthea; a velvet fiddler, or devil crab; the masked crab, burying itself; the maia crab. (842ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Bioscope, 57 (889), October, 1923, p. 75

[549]

FEAR! (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: F. Martin Duncan. *dist.*: New Era Films.

The snake pit of the Zoological Gardens and the reaction of the adult audience when a snake is held towards them; the head of the snake; its fangs. A boa-constrictor is teased with a keeper's cap and eventually coils itself around it; a reticulated python is shown in slow motion striking at and enfolding a dead pigeon. The reaction of the following animals and birds to snakes is then shown: rabbit; macaw; domestic fowl; ostrich; sheep; lemur; elephant; monkeys. To determine whether curiosity will overcome fear, a basket of bananas is placed in the monkey's compound, followed by a basket containing a snake. The film concludes with shots of the reactions of a baby chimpanzee; a baby orang-utan and two human children. (754ft.)

Refs.: Bioscope, 57 (889), October 25, 1923, p. 75
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[550]

A FLY-FISHER'S FESTIVAL (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: George Southcote. *dist.*: New Era Films.

A series of shots of a man's day of trout-fishing beside a lovely Sussex stream, and the antics of his two children. (840ft.)

Refs.: Bioscope, 57 (889), October 25, 1923, p. 75
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[551]

The GANNET (Secrets of nature series). *p.c.*: British Instructional Films. *ph.*: Oliver Pike. *ed.*: W. P. Pycraft. *dist.*: New Era Films.

The ship approaches Ailsa Craig. A colony of guillemots at the base of the Craig; puffins and kittiwakes. Gannets are shown on the cliff face and two photographers climb the cliff to the top and one descends by rope to a suitable site to photograph them. A gannet and eggs; five stages in the growth of a young gannet; the young gannet with its parent; abandoned by its parents, with bodies of young gannets who have not survived abandonment. A study in slow motion of the birds in flight; the photographer scales the cliff face and obtains a picture of a gannet at close quarters. He returns to the top of the cliff; the mother gannet settles on her nest and the boat departs from the Craig. (707ft.)

Refs.: Bioscope, 57 (889), October 25, 1923, p. 75
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

(*cont.*) GIANT SNAILS (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: P. Chalmers Mitchell. *dist.*: New Era Films.

Sleeping snails; one awakens and emerges from its shell; a cluster of eggs; Roman snails hibernating; one emerges. Oblong snails of Trinidad and their eggs; a young snail is hatched and crawls away; they swim and feed in water; one buries itself in mud and sleeps. The Giant Pond Snail of the Argentine under water; laying eggs; egg cluster and young snails; the young instinctively glide to water below; crawling about weeds on which they feed under water; a snail obtains fresh air through a syphon and when the lungs are full the tube is withdrawn and it falls to the bed of the stream; it also obtains air through surface weeds during drought and when the water has gone buries itself in the mud. (801ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[553]

GONORRHOEA IN THE MALE. *sp.*: National Council for Combating Venereal Diseases. *author*: [L. W. Harrison]. *p.c.*: Community Production. *dist.*: [British Social Hygiene Council].

Section I: Manifestations and progress of the disease. Opens with a microscopic shot of gonococci followed by an animated diagram of the male genito-urinary organs demonstrating the invasion of these organs by gonococci and the spread of infection. *Section II: Local complications.* Animated diagrams illustrating common causes of chronicity, and relapse after apparent recovery. *Section III: General examination.* A demonstration of methods of routine and other examinations of the patient. *Section IV: Preparation and examination of specimens. Section V: Treatment of acute gonorrhoea: general treatment.* Includes diet, medicine, vaccines and details of suspensory bandages and bags. *Local treatment.* Shots of various types of irrigators; mixing of solutions for irrigation and examination of washings and patient's urine; shots of various types of syringe and correct and incorrect methods of handling of syringes by the patient; solutions for injection by the patient and a diagram illustrating a relapse. *Section VI: Treatment of chronic gonorrhoea.* Examination, irrigation and washing; urethroscopes, mechanical dilators, instruments to secure drainage and instillations. *Section VII: Tests of cure.* (5,248ft.)

Refs.: British Film Institute. Catalogue of British medical films. London, 1936, p. 28

[554]

The GROUSE (Secrets of nature series). *p.c.*: British Instructional Films. *ph.*: Oliver Pike. *ed.*: W. P. Pycraft.

Opens with shots of Scottish mountains and moors; the grouse's nest and eggs. A keeper acts as patrol and protects the nest from the depredations of a would-be thief. The grouse returns to the nest. A pole-cat attacks the nest to steal the eggs and is trapped by the keeper. The eggs hatch out; close shots of young birds; one is placed on a piece of paper to show up markings. Young dogs are trained to the gun and to act as retrievers. August 12th—they take to the field and at the end of the day the keeper brings home his bag. (783ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **85** (884), March 27, 1924, p. 47

[555]

The HUNTING SPIDER (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft.

Female in close-up; the male; the male casts its skin, catches a fly, wraps it in silk and offers it to a female as a love-offering; after the first refusing it she finally accepts the offering. After mating the female weaves a cocoon, fills it with eggs and carries it about with her. The cocoon is opened, showing the eggs inside. She makes a platform on which to dry the eggs; the eggs hatch and the young spiders emerge. The mother spins a silken chamber to protect her young and mounts guard; the interior of the chamber is shown. The mother bites exits in the chamber and leaves it; the young spiders emerge; they throw out silken threads, which, carried away by the wind, fasten themselves to a projectile, forming a bridge on which the youngsters travel and disperse. (750ft.)

Refs.: Bioscope, **57** (889), October 25, 1923, p. 75
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

(*cont.*) LIGHT IN DARKNESS (*1923). *p.c.*: Hepworth Manufacturing Company. *p.*: "Q" [Gaston Quiribet].

The film shows the training of blind workers at rug making, basket work, carpentry, telephone operating, massage and stenography. It shows blind people's social life—playing games, participating in sports and singing and dancing. (972ft.)

[557]

The MAY-FLY (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *dist.*: New Era Films.

A Hertfordshire stream, where the may-fly abound; eggs dropped by female in flight hatch into larvae; they are stalked and eaten by passing fish. A larva in full growth is then shown; it endeavours to burrow into the bed of the stream but is betrayed by the movement of its breathing organs and is attacked by moorhens. The pupa stage is then shown, followed by shots of ducks gobbling them up. The pupa below water, works loose from its skin and makes for the surface; in less than five seconds it changes into a beautiful fly. Other flies are eaten by fish; one escapes to rest awhile and is snapped up by birds; the sedge-warblers, a grasshopper and a chiff-chaff take their toll. The pupa casts off its waterproof skin and emerges a complete fly. In one day the female mates, lays her eggs, and then dies. (679ft.)

Refs.: Bioscope, **56** (884), September 20, 1923, p. 89
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[558]

"NEW WORLDS FOR OLD"; Quaker relief in stricken Europe. *p.c.*: The Society of Friends. *ph.*: G. H. Wilkins. (Naturalist to the "Quest" Expedition to the Antarctic.)

A record of the work of the Friends' Relief Committee in France, Austria, Poland and Russia after the first world war, combined with appeals for assistance. (3,303ft.)

[559]

The POND (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *dist.*: New Era Films.

Informative titles introduce shots of the following forms of pond life: leeches, the rat-tailed larvae; the dytiscus beetle; female laying eggs; the eggs hatch; larva emerges; feeds on tadpole. The dragon-fly larva; the fly emerges and flies off over the pond. The pond frozen over in winter. (620ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **85** (884), March 27, 1924, p. 47

[560]

SEA BREEZES (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: Marine Biological Association of the United Kingdom. *dist.*: New Era Films.

Depicts the gradual rising of a storm at sea and life under water. A pipefish is stalked and devoured by a John Dory; a hermit crab falls victim to an anemone; an octopus; some crabs, including hermit crabs in their shells; a small crab being chased by a larger one. Three hermit crabs looking for homes. The film closes with a shot of a sailing ship entering a calm harbour. (716ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **84** (878), February 14, 1924, p. 63

[561]

The STICKLEBACK (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *dist.*: New Era Films.

A river, a typical home of the three-spined stickleback; a colony of sticklebacks beneath the water. A male stickleback finds a suitable spot and builds a nest on the bed of the stream. He then coerces and entices females to enter and lay their eggs, whilst he mounts guard to prevent the females from eating them when laid; two other females are persuaded to add to the store. The eggs are seen through a hole in the nest; the stickleback repels intruders; a newt making its way to the nest is carefully watched and finally repelled; a caddis worm is ejected. The eggs begin to show signs of life; the newt returns to the charge and is again repelled; the eggs hatch; close shot of young fish; they are kept from straying; later they swim outside the nest watched by the male stickleback, until they are able to look after themselves. (740ft.)

1923 (*cont.*)

Refs.: Bioscope, **56** (884), September 20, 1923, p. 89
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[562]

The STORY OF WESTMINSTER HALL (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: Sir Frank Baines. *dist.*: New Era Films.

This film traces the history of Westminster Hall and illustrates its salient architectural features. The order of King Richard II for a new roof; the larvae of the death-watch beetle digging into its timbers; a close shot of the beetles and the damage caused. The rest of the film gives architectural details of reconstruction and concludes with the opening of the great hall by King George V and Queen Mary. (999ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Bioscope, **56** (884), September 20, 1923, p. 89
Kine. wkly., **81** (864), November 15, 1923, p. 49

[563]

STRANGE FRIENDSHIPS (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: F. Martin Duncan. *dist.*: New Era Films.

Miss Gladys Callow, by her sympathetic manner of approach, has won the confidence of many wild animals and is seen with her following "friends" at the Zoo: hippopotami, black hornbill, giraffes; bateleur eagle, golden eagle, fox, vulture; black bear, king vulture and African leopards. (802ft.)

Refs.: Bioscope, **55** (861), April 12, 1923, p. 38; **58** (905), February 14, 1924, p. 62
Field, Mary *and* Smith, Percy. Secrets of nature. London 1934
Kine. wkly., **84** (878), February 14, 1924, p. 63

TEXAS. *p.c.:* Visual Education. *dist.:* Visual Education. [564]

Cow-punchers at work on the plains rounding up cattle. At Bozeman, in Montana, the headquarters of the Gallatin National Forest, the cowboys are seen engaged in a country dance and taking part in horsemanship trials, including the roping, throwing and tying of steers. At work on the great wheatfields, ploughing, reaping and threshing; views of the mountain ranges. (870ft.)

Refs.: Visual Education. A catalogue of educational and cultural films. London, 1931, p. 15 (no. 543)

[565]

The TIGER-BEETLE (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: Maxwell Lefroy. *dist.*: New Era Films.

The larva of the tiger-beetle and a colony of larvae. The larva digging a burrow; it awaits at the entrance for unwary insects; a caterpillar is seized. Burrows of other larvae in the colony; a spider is caught and a centipede is seized by two larvae who tug for it. A larva is then prodded to demonstrate its ferocity. When its time comes to change the larva closes its burrow, its only movement a twitching; it changes to a pupa and later to a cream-coloured beetle. During winter it remains in its cell and again changes colour. When spring arrives it emerges and begins hunting; at the end of the day it digs a cell in which to pass the night. (779ft.)

Refs.: Bioscope, **57** (894), November 29, 1923, p. 62
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[566]

The TIGER OF THE STREAM (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: George Southcote. *dist.*: New Era Films.

Views of Wiltshire and Stonehenge and shots of the Avon. The tiger of the stream—the pike, lays in wait to prey upon the trout. To save the trout a fisherman gets busy during the winter, using dead fish as bait and is successful in landing a pike. In the summer the Annual Netting Festival takes place and many more pike are disposed of. The film concludes with a shot of the man eating his bag. (837ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **85** (884), March 27, 1924, p. 47

The TRAGEDY OF THE NEAR EAST. *p.c.*: [Save the Children Fund]. [567]

A record of the work of British relief societies in assisting the Greek Government in relief work for Greek refugees following the Greeko-Turkish war after which an

1923 exchange of population between Greece and Turkey was carried out in 1923 under (*cont.*) the auspices of the League of Nations. A shot of the burning of Smyrna is followed by various shots of a caravan of refugees from Eastern Thrace. The evacuation of the Greek population from Adrianople by road and rail is seen and the landing of refugees on the quayside in Salonika, where they subsequently huddle in the doors and streets. The registration and feeding of refugees in Athens precedes shots of the Notara Street Kitchen by the Bishop of Gibraltar. Scenes in the Stringos Factory, Phaleron, housing 4,000 destitute people, are followed by the concluding shots of food queues in Western Thrace where the ill-clad and shivering refugees are being settled. (1,841ft.)

[568]

The WASP (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: Maxwell Lefroy. *dist.*: New Era Films.

The nest; the queen wasp at work; in each cell she deposits an egg; the egg develops into a grub. The queen searches for food and feeds the grubs; a hornet is driven off from the food store. To avoid being mistaken for dead when they become pupae, the grubs weave silken covers; the grubs develop; the parent wasp enlarges the comb. Further development of grubs; the next stage reveals a wasp which gnaws its way out of the cell. The first wasps out are the "workers"; some attend to the young grubs, others enlarge the structure. As one comb becomes full another is added; view from below of a complete nest. The males and females mate; the remaining undeveloped larvae are slaughtered by the workers whom themselves then die. At the approach of winter a young queen hibernates. (813ft.)

Refs.: Bioscope, **57** (894), November 29, 1923, p. 62
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

WINTER (Secrets of nature series) *p.c.*: British Instructional Films. [569]

Activity in the countryside during winter. The frost catches the leaves, which begin to fall, leaving the trees bare. The farmer feeds his sheep with hay; a hedgehog raids the farmyard; a dormouse feeds in the orchard and prepares itself for winter; the hedgehog hibernates. The farmer does his winter ploughing and sows his seeds which begin to grow. The ivy bursts into flower; frost gathers on the spiders' webs and on the branches of the trees. Icicles form and the plough is frozen up. Snow falls and the thaw; bulbs push up and the grass grows again; the wheat appears above the ground. The bees swarm from the hive. The film closes with shots of spring lambs. (744ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[570]

The WONDERLAND OF BIG GAME. *p.c.*: Dugmore-Harris Productions. *ph.*: A. Radclyffe Dugmore.

The Dugmore-Harris expedition to East Africa was made for the purpose of photographing wild birds and animals in their natural habitat. From a hide by a water-hole many were photographed. The remainder of the film shows the life and customs of Wakamba natives and the "Ngoma" or dance of the Meru Kikuyu. (6,137ft.)

Refs.: Kine. wkly., **74** (834), April 19, 1923, p. 64

1924

[571]

AIR AND SUN (*1924). *sp.*: National Association for the Prevention of Tuberculosis.

Informational sub-titles explain the need for rest in the open air and sunshine to heal injured organs and harden young bodies as a form of protection against disease. Children resting in the sun on a porch; scenes of children doing lessons in the open-air schools and enjoying holiday camps in the mountains, playing games and eating simple meals out of doors. A forest school with children learning gardening and nature study. With their hardened brown bodies these children, almost naked, play such winter sports as skating and tobogganing. (552ft.)

[572]

ALL ABOUT WITNEY BLANKETS (*c.* 1924). *sp.*: Witney Blanket Company. *p.c.*: British Instructional Films.

A film showing all stages in the manufacture of Witney blankets at the factories of the Witney Blanket Company in Oxfordshire. The film is unedited, however, with all titles following each other in the first 256ft. (720ft.)

[573]
ALONG FATHER THAMES TO SHEPPERTON (Wonderful London [second] series) (*c.* 1924). *p.c.*: Graham Wilcox Films. *d.*: Harry B. Parkinson *and* Frank Miller.

A pleasure boat takes a load of people up the Thames from Canbury Gardens, below Kingston. Shots from the boat of Kingston Bridge, Surbiton waterfront, Bungalow Island, Hampton Court Bridge, Molesey Lock, the Karsino on Tagg's Island, the villa of David Garrick, Hampton village, Sunbury, Walton and Walton Bridge, Weybridge Lock, Shepperton village and the manor home of D'Oyly Carte. (764ft.)

[574]
BARGING THROUGH LONDON (Wonderful London [second] series) (*c.* 1924). *p.c.*: Graham Wilcox Films. *d.*: Harry B. Parkinson *and* Frank Miller.

Barging on the century-old Regent's Canal. From the dock in Limehouse a coal barge proceeds through East London, under Mile End Road, through a lock, past Whitechapel. Shots of rural scenery at Old Ford and Acton's Lock by London Fields where barges can tie up. On through Hackney, past the City Basin, through Islington Tunnel under New River; passing over the Great Northern Road at King's Cross, under the Midland at St. Pancras. Through the lock at Kentish Town, the barge enters Regent's Park. End of the trip is reached at Paddington Basin, off Edgware Road. (839ft.)

[575]
BILLIARDS; the king of indoor games ("Sporting Life" and what not to do but how to do it series). *p.c.*: Stoll Picture Productions. *d.*: John Betts. *ph.*: J. Rose. *dist.*: Stoll Film Company.

The assembling of a billiards table at Burroughes and Watts; Willie Smith demonstrates the correct stance and grip and various methods of play. A shot of L. H. J. Burroughes followed by shot of Tom Newman with a championship cup. (927ft.)

Refs.: Bioscope, **60** (928), July 24, 1924, p. 46
Kine. wkly., **89** (901), July 24, 1924, p. 29

(BISHOP'S ENTHRONEMENT) (Great Britain?, *1924). [576]

Opens with shots of a robed bishop wearing a topee ceremonially demanding admission to an African church for his enthronement watched by natives in the church compound. Following the ceremony, the congregation, preceded by the robed clergy, leave the church in procession. The film concludes with both congregation and clergy posing in formal groups to be photographed. (This film may be of the enthronement of the Rt. Rev. Nelson Wellesley Fogarty, 1st Bishop of Damaraland, 1924–1933.) (390ft.)

[577]
BOXING; a sport to train a good temper, self-discipline, initiative and improve the physical well-being. ("Sporting Life" and what not to do but how to do it series.) *p.c.*: Stoll Picture Productions. *d.*: John Betts. *ph.*: J. Rose. *dist.*: Stoll Film Company.

Opens with brief shots of the following boxers: Jimmy Wilde and the Marquis of Clydesdale; Harry Preston and Georges Carpentier; Ernest Tyncke of Belgium, Eddie Eagan, Billy Mack and Jack Bloomfield, England's light-heavyweight champion. Bloomfield and his sparring partner, Harry Gold then demonstrate various phases in the training of a boxer, followed by an analysis at normal speed and in slow motion of good boxing tactics. (1,326ft.)

Refs.: Bioscope, **60** (928), July 24, 1924, p. 46
Kine. wkly., **89** (901), July 24, p. 29

[578]
CENTRE OF THE WORLD (Wonderful London series). *p.c.*: Graham Wilcox Films. *d.*: Harry B. Parkinson *and* Frank Miller.

Views of London showing the façade of the Royal Courts of Justice, the Chamber of Lawyers, Middle Temple Lane, Pump Court, Garden Court, Fleet Street, the Middle Temple Library, the courtyard of Staple Inn, Australia House, Somerset House, Charing Cross, Trafalgar Square with St.' Martin-in-the-Fields and the National Gallery, the Admiralty Library over the Admiralty Arch and surrounding buildings, the War Office in Whitehall and the Horse Guards Parade, Leicester Square and Regent Street. (621ft.)

(*cont.*) CONCERNING BILLS (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: F. Martin Duncan. *dist.*: New Era Films.

Informative titles introducing shots of various birds, illustrating the adaptation of their bills to their feeding habits. Those shown are the bullfinch; thrush; wren; egret; sacred ibis; storks and cranes; shoebill stork; spoonbill; flamingos; cassowary; sea eagle; secretary bird; cormorant diving and swimming under water; same in slow motion; darter; emperor penguins; penguins in the water and standing by the shore. (733ft.)

Refs.: Bioscope, **58** (905), February 14, 1924, p. 62
Kine. wkly., **84** (878), February 14, 1924, p. 63

[580]

COSMOPOLITAN LONDON (Wonderful London series) (*c.* 1924). *p.c.*: Graham Wilcox Films. *d.*: Harry B. Parkinson *and* Frank Miller.

Scenes in Soho of Italian butcher's shop, the Isola Bella and Salonika Restaurants; behind Tottenham Court Road, French and Hebrew newspapers on a stand, French bookshop and laundry, chemist's, wine shop and café bar; Whitcomb Street, with a Negro bar. Berwick Street with open-air market and stalls contrasted with one off Whitechapel Road. Group of children playing in the streets of Little Italy in Clerkenwell; studios of Cheyne Walk and little antique shops of Chelsea; on the Strand; New Zealand House and Commissioner-General Sir James Allen; Australia House; Tower Bridge Road; Limehouse Pier. Strangers' Home for Asiatics; Scandinavian Mission Hall and Temperance House; streets of Chinese Pennyfields and Limehouse Causeway. Finally, Trooping the Colour ceremony at the Horse Guards Parade. (805ft.)

Refs.: Kine. wkly., **86** (886), April 10, 1924, p. 60

[581]

DERBY DAY (Wonderful London [second] series). *p.c.*: Graham Wilcox Films. *d.*: Harry Parkinson *and* Frank Miller.

Scenes on Epsom Downs on Derby Day, showing a Pearly King and his family, barkers, an evangelical procession, booths, etc., and the running of the Calcutta Sweep. Closes with a shot of the empty Downs. (795ft.)

[582]

DICKENS' LONDON (Wonderful London series). *p.c.*: Graham Wilcox Films. *d.*: Harry B. Parkinson *and* Frank Miller.

Various scenes from Dickens' novels enacted against a London background. A bookshop in New Oxford Street with many first editions of the novels. Shot of "Old Curiosity Shop", with superimposed figures of Grandfather and Little Nell, and of Dickens; house off Marylebone High Street where the book was written and of an actor representing Dickens. Another house in Bloomsbury; Charing Cross Underground Station where Hungerford Market once was; the arches of the Adelphi and a boy representing David Copperfield walking through; York Gate; Bethnal Green and Jacobs Island, now a street, where scenes from Oliver Twist are enacted. Staple Inn, Lincoln's Inn Fields, Clifford's Inn. Scene from Pickwick Papers at the Spaniards' Inn, Hampstead, and the Golden Cross Hotel. Troop of actors representing well-known characters board a bus for Wembley. Final shot of Dickens superimposed on London streets. (780ft.)

Refs.: Bioscope, **59** (913), April 10, 1924, p. 42
Kine. wkly., **86** (885), April 3, 1924, p. 43; **86** (886), April 10, 1924, p. 60

[583]

The DIPPER (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *dist.*: New Era Films.

A stream and waterfall swollen by rain are shown followed by a close shot of the female dipper on a rock. The nest is discovered by a man, whilst the bird watches in a state of agitation; the eggs are seen in close-up in the man's hand and then replaced. The man continues to observe the nest and shots follow of a young bird in his hand and its restoration to the nest. The mother feeds her young; the young bird in further stages of development. The mother and her young in the nest; a single surviving youngster which is fed by the man whilst the mother watches; the youngster at the water's edge. A month later the family have vanished, and the film concludes with shots of children fishing in the stream. (673ft.)

Refs.: Bioscope, **62** (956), February 5, 1925, p. 38
Field, Mary *and* Smith, Percy. Secrets of nature. London 1934

DIRECT CINEMATOGRAPHY. *p.c.*: Super Productions. [584]
A demonstration film, comprising a series of shots of London, and designed to illustrate an "entirely new process of direct cinematography, making possible the screening of local events within an hour of their happening at less than one-fifth of their present cost". (266ft.)

[585]
EPIC OF EVEREST. *p.*: Captain J. B. L. Noel. *ph.*: Captain J. B. L. Noel and Arthur Pereira (Laboratory Work). *sc.*: Captain J. B. L. Noel. *dist.*: Explorers' Films.
A record of the third (1924) Everest Expedition. Introductory scenes include pictures of native life in Phari-Dzong which is situated under the cliffs of Chomolhari; portrait studies of various Tibetans and shots of various monasteries in the region. The progress of the expedition is followed through snow, mountain and cloud pictures, and the start of the final attempt by Mallory and Irvine is observed through telescopic lenses. As well as Mallory and Irvine, shots of Bruce, Beetham, Hazard, Norton, Odell and Somervell are also included. (5,315ft.)

Refs.: Bioscope, **61** (949), December 18, 1924, p. 34
Kine. wkly., **94** (922), December 18, 1924, p. 45

(FIJI FIRE WALKERS) (*c.* 1924). *author:* [Selwyn Driver]. [586]
Scenes and life in Fiji including the huts built on stilts over the river; natives at their daily tasks; a demonstration of fire walking. (1,032ft.)

[587]
FLOWERS OF LONDON (Wonderful London [second] series) (*c.* 1924). *p.c.*: Graham Wilcox Films. *d.*: Harry B. Parkinson *and* Frank Miller.
Shot of a garden in winter near London Bridge, fronted by a shop. This is followed by summer scene with masses of chrysanthemums, pink lavatera, marigolds, giant mixed gloxinia in a hot house, hybrid gesneras, streptocarpus; further west from London Bridge we see antirrhinum, Swan river daisy, star of the veldt, clerodendron. Shots of Covent Garden Market in the early morning, open fields of stocks, larkspur, pink lupin, Michaelmas daisy, early sunflower, scarlet godetia. Shots of Piccadilly Circus, Eros and flower girls. Close shots of immortelles, asters, begonias; final shot of the Cenotaph, surrounded with flowers. (797ft.)

[588]
FOOTBALL; the most popular of all games ("Sporting Life" and what not to do but how to do it series). *p.c.*: Stoll Picture Productions. *d.*: John Betts. *ph.*: J. Rose. *dist.*: Stoll Film Company.
A game of football in progress; a team entering the field for practice. Harold Fleming, of Swindon, demonstrates ball control at normal speed and in slow motion. Fleming and three other players show some combination play and the film concludes with a demonstration of "the trick that put Southampton into the semi-final". (719ft.)

Refs.: Bioscope, **60** (928), July 24, 1924, p. 46
Kine. wkly., **89** (901), July 24, 1924, p. 29

[589]
The FORMATION OF VOLCANOES. *p.c.*: Visual Education. *dist.*: Visual Education.
No particular volcano is shown, only a composite cycle of origin and decay through which every volcano sooner or later passes. Opens with shots of an active volcano crater, with scientists ascending to investigate. A globe is shown with modelling showing the face of the earth millions of years ago and today. A man drawing on a blackboard then illustrates the formation of volcanoes showing how molten rock forces its way to the surface and the consequent flow of lava, which, when repeated ultimately results in a conical formation with a crater at the top. A crater is then shown in close-up. A blackboard demonstration then shows how lava breaking out from other tracks is forced through the sides of the volcano. Actual shots follow of a house on the slope of a volcano first being covered with

1924 ashes and ultimately being destroyed by a flow of lava. How some volcano (*cont.*) eruptions begin is then demonstrated on a model and the film concludes with a final shot of an active volcano crater. (708ft.)

Refs.: Bioscope, **58** (901), January 17, 1924, p. 39

[590]

(FRIESE-GREENE COLOUR FILM). *p.c.* Claude Friese-Greene. *ph.*: Claude Friese-Green. *dist.*: Spectrum Films.

A film used to demonstrate a natural colour process invented by William Friese-Greene, one of the pioneers of cinematography. The film opens with a medium close shot of William Friese-Greene admiring a bowl of roses, followed by shots of women in gypsy costume and a man in a comic hat. Views follow of the Brecon Beacons, Merthyr Mawr, Porthcawl, Mountain Ash valley, Cardiff docks, Cardiff Castle and the peacocks in the grounds. (834ft.)

Refs.: Bioscope, **59** (912), April 2, 1924, p. 35; **59** (917), May 8, 1924, p. 32
Friese-Greene, Claude. Colour cinematography by photographic impression. Bioscope, **57** (1020), April 29, 1926, suppl. p. iii
Kine. wkly., **86** (885), April 3, 1924, p. 53

The GREAT WHITE SILENCE. *p.*: Herbert G[eorge] Ponting. [591]

The 1924 re-issue of the film record of the British Antarctic Expedition of 1910–13 under the leadership of Captain Robert Falcon Scott, R.N. Apart from the activities of the expedition the film records animal and bird life in the Antarctic including Skua gulls, Weddell seals, killer whales and Adelie penguins. Following the establishment of base headquarters, the film shows sixteen members of the expedition starting on the polar journey, eleven acting as supporting parties, with supplies for the five who would attempt to reach the Pole. The last part of the film consists of various diagrams and maps tracing the return route interposed with quotations from Scott's journal, Dolman's picture of that "very gallant gentleman" and stills of the ill-fated members of the party. Members of the expedition appearing in the film include Captain R. F. Scott, Edward Wilson, Henry Bowers, Edgar Evans, Lawrence Oates, Herbert Ponting. (7,086ft.)

Refs.: Bioscope, **11** (239), May 11, 1911, p. 235; **13** (267), November 23, 1911, p. 583; **16** (306), August 22, 1912, p. 545; **59** (918), May 15, 1924, p. 51
Kine. wkly., **73** (828), March 8, 1923, p. 77; **86** (887), April 17, 1924, p. 63; **87** (890), May 8, 1924, p. 60

[592]

The IMPERIAL AIRWAY; the work of the British airways. *sp.*: Air Ministry. *p.c.*: Pathé Frères.

A record of a continental flight and activities at Croydon aerodrome showing how a regular air service operates. Shows how meteorological information is obtained, radio communications with aircraft, and night flying. (1,397ft.)

[593]

KNOWN LONDON (Wonderful London series). *p.c.*: Graham Wilcox Films. *d.*: Harry B. Parkinson *and* Frank Miller.

The more familiar streets and buildings of London. The Bank of England and the Royal Exchange; Cheapside; High Holborn and the old houses of Staple Inn; the British Museum; Marble Arch; Hyde Park Corner; the Serpentine; the Albert Memorial and the Albert Hall; Bond Street and Piccadilly Circus; the National Gallery; Nelson's Column; the Strand; Fleet Street; Ludgate Hill and St. Paul's; the Embankment; the Houses of Parliament; Westminster Abbey; Buckingham Palace; Whitehall. The ceremony of Trooping the Colour on the King's birthday. (748ft.)

Refs.: Kine. wkly., **86** (886), April 10, 1924, p. 60

[594]

LONDON BY NIGHT (Wonderful London series). *p.c.*: Graham Wilcox Films *d.*: Harry B. Parkinson *and* Frank Miller.

The London Pavilion from across the road; another street scene in the West End; Lyons Corner House; looking across Leicester Square towards the Hippodrome; Piccadilly Circus looking towards Glasshouse Street; Daly's Theatre; repeat shot of Lyons Corner House; a line of cars parked at the kerb; a man leaving a car and entering a night club; a dancing act in a night club; a tramp on a public bench; a male dancer in the night club; a woman entering the night club; at the

1924 *(cont.)* bar of the night club; a policeman moving the tramp on; St. Martin's-in-the-Fields; further shot of St. Martin's; closer shot of the steps of St. Martin's; a boat on the Thames; further shot of the Thames; a group of people at a coffee stall; further shot of the coffee stall; a deserted street; the Turf Club; the "Junior Turf Club"—the cabmen's shelter; an empty street; a man washing down the street with a hose; three fire engines coming down the street; Fleet Street; two horse-drawn carts; the General Post Office; various shots in Covent Garden; various shots in Billingsgate Market; Smithfield Market; the Thames with Tower Bridge in the background; a man and woman in fancy dress getting out of a motor car and going to a coffee stall; workers crossing a bridge; further shot of the bridge with workers and open topped buses crossing it. (607ft.)

Refs.: Kine. wkly., **86** (885), April 3, 1924, p. 43; **86** (886), April 10, 1924, p. 60
Bioscope, **59** (913), April 10, 1924, p. 42

[595]

LONDON OFF THE TRACK (Wonderful London series). *p.c.*: Graham Wilcox Films. *d.*: Harry B. Parkinson *and* Frank Miller.

Informative titles introduce shots of lesser-known London: Hyde Park Corner; the mews behind St. George's Hospital; Phillios Terrace, once a favourite haunt of the Duke of Wellington; quiet Kinnerton Street; buses driving down Knightsbridge and the Strand; the quiet backwater behind Fleet Street, showing Dr. Johnson's house and the Olde Cheshire Cheese; Essex stairs leading to the Embankment; Southwark Bridge and Bankside; a glimpse of St. Paul's; finally Clerkenwell and Smithfield. (745ft.)

Refs.: Kine. wkly., **85** (884), March 27, 1924, p. 44; **86** (886), April 10, 1924, p. 60

[596]

LONDON OLD AND NEW (Wonderful London series). *p.c.*: Graham Wilcox Films. *d.*: Harry B. Parkinson *and* Frank Miller.

A tour of London is made by horse bus, the driver pointing out places of interest along the route. These include the Tower and the Port of London; Middle Temple Lane and Clifford's Inn; the Strand and Piccadilly; St. James's Palace, an old snuff shop once patronised by Queen Charlotte; Kingsway; Lincoln's Inn Gateway; St. Sephulchre's Church; the Old Bailey and Staple Inn. (678ft.)

Refs.: Kine. wkly., **85** (884), March 27, 1924, p. 44; **86** (886), April 10, 1924, p. 60

[597]

LONDON'S CONTRASTS (Wonderful London series). *p.c.*: Graham Wilcox Films. *d.*: Harry B. Parkinson *and* Frank Miller.

Contrasts are drawn between new and old buildings, rich and poor quarters, in various parts of London. Scenes of riders in Rotten Row and Guards marching in Hyde Park are followed by an East End market; a narrow street close by St. Paul's is contrasted with the modern buildings near Admiralty Arch. The old driver of the last horse bus in London takes up the narrative, pointing out objects of interest along the route; the small shops whose owners used to live over them, huge modern stores like Selfridge's, Waterloo Bridge and the Old Vic, York Gate, All Hallow's Church, Regent Street and the market in Soho, the Caledonian market with its wide assortment of secondhand goods, Hammersmith Bridge and the little-known "fishing village" beneath it. (710ft.)

Refs.: Kine. wkly., **86** (886), April 10, 1924, p. 60

[598]

LONDON'S FREE SHOWS (Wonderful London series). *p.c.*: [Graham Wilcox Films]. *d.*: Harry B. Parkinson *and* Frank Miller.

The possibilities of free entertainment in London are explored; outside West End theatres a tumbler, a man displaying a paper trick, and a Punch and Judy show are rival attractions for the crowds in the street; a pavement artist is seen seated by the roadside, his hat beside him half filled with coins. Loiterers on the bridge watch dock labourers at work, others are entertained by road menders, the scene after a taxi's collision with a bus, riders in Rotten Row, or the Hampton Court coach driving down Piccadilly. A man shows off the tricks of his performing dog in a West End street. Some Londoners amuse themselves by feeding pigeons near St. Paul's or the seagulls down by the Thames embankment. An abduction witnessed by passers-by turns out to be only a scene for the films. A fire brigade demonstration is shown, and the film concludes with two shots of soldiers marching in the park and down the street. (628ft.)

1924 (*cont.*) *Refs.*: Bioscope, **59** (913), April 10, 1924, p. 42
Kine. wkly., **85** (884), March 27, 1924, p. 44; **86** (886), April 10, 1924, p. 60

[599]
LONDON'S OUTER RING (Wonderful London series). *p.c.*: Graham Wilcox Films. *d.*: Harry B. Parkinson *and* Frank Miller.

Piccadilly circus; in the City; buses and trams passing the Elephant and Castle. A man driving a donkey and cart, he stops and suggests various places to visit. The following places are shown: a "cottage" at Kennington Park; a windmill at Brixton, the Crystal Palace; Eltham; Woolwich Free Ferry; a church tower at Hackney, the Maypole public house at Chigwell, Hampstead Heath; Richmond; Strand-on-the-Green; Hammersmith Bridge and Broadway; the White City; the film ends with the man getting into the donkey cart and driving off down the Old Kent Road. (809ft.)

Refs.: Kine. wkly., **86** (886), April 10, 1924, p. 60

[600]
LONDON'S SUNDAY (Wonderful London series). *p.c.*: Graham Wilcox Films. *d.*: Harry B. Parkinson *and* Frank Miller.

The Bank with weekday traffic; same scene on a Sunday. Two men on a golf course; a man in a garden; a local cricket match; a girl going off on the pillion of a motor bike; a city church; the Gaiety Theatre; Petticoat Lane; Hyde Park; Guards marching; Boy Scouts marching; Club Row; Dirty Dick's public house; Fleet Street; London Bridge and the Thames. (638ft.)

Refs.: Kine. wkly., **68** (886), April 10, 1924, p. 60

MEET JACKIE COOGAN. *p.c.*: Stoll Picture Productions. [601]

Sir Oswald Stoll and his son arriving at the studios, followed by the arrival of Jackie Coogan. Mr. Jeffrey Bernerd shows Jackie round the studios where he meets Joan Lockton, Marie Hanbury, Henry Victor and Harry Beasley. Jackie plays the drums and the film ends with his departure watched by a large crowd. (569ft.)

Refs.: Bioscope, **60** (937), September 25, 1924, p. 58

[601a]
A NIGHT AT THE REGENT DANCE HALL, BRIGHTON (*c.* 1924). *p.c.*: Pathé Frères Cinema.

The entrance at night; crowds in the foyer; entering the dance hall lifts; a waitress serving refreshments in the dance hall; dancers being showered with balloons; a view of the dancers taken from above; a fox-trot competition; a march past of "Mary Pickfords"; a posed group; presentation of prizes by Lady Kingsley Wood; a grand march past; dancing in progress; a corner of the dance hall. (709ft.)

[602]
[OUR NEIGHBOURS IN SPACE] (title missing) (*1924). *p.c.*: Visual Education. *dist.*: Visual Education.

Shots of the sun, including an eclipse, the moon, stars and planets seen through a small and a large telescope. (1,051ft.)

[603]
The PALACE OF DREAMS (Wonderful London [second] series). *p.c.*: Graham Wilcox Films. *d.*: Harry B. Parkinson.

Various views of the exterior of Hampton Court Palace; the courtyards. Interior views; the various gardens, including the Great Vine. The film ends with scenes in Bushey Park. (940ft.)

[604]
The PATHS OF MAJESTY (Wonderful London [second] series). *p.c.*: Graham Wilcox Films. *d.*: Harry B. Parkinson.

Various sights in London with Royal associations. Buckingham Palace; Victoria Memorial; Marlborough House; St. James's Palace; Constitution Arch; the Wellington statue; Kensington Palace; the Royal Albert Hall; the Albert Memorial; the Victoria and Albert Museum; the Natural History Museum; Hyde Park Corner; Hyde Park; Park Lane; Marble Arch; scenes in Kensington Gardens. (791ft.)

cont.) PEARLS AND SAVAGES. *p.*: Captain Frank Hurley. *dist.* Stoll Picture Productions.

A voyage is made to the pearl fisheries of New Guinea; adjoining islands and otherwise inaccessible regions of the interior being explored by sea-plane. There are numerous shots showing the customs and occupations of the natives, including ceremonial dances and coloured stills of racial types; aerial views of the river winding through dense jungles; sequences and coloured stills of coral formations and tropical fish. Parts of the film are tinted pink, brown, red or blue. There are no captions in this version. (4,643ft.)

[Note: Sections of this film were used by Visual Education in compiling LIFE IN NEW GUINEA (1929) q.v.]

Refs.: Bioscope, **61** (943), November 6, 1924, p. 49
Kine. wkly., **93** (916), November 6, 1924, p. 58

[606]

RACING OUTLOOK, No. 1—STEEPLECHASING (Sporting life; a racing outlook series). *p.c.*: Stoll Picture Productions. *d.*: John Betts. *ph.*: J. Rose. *dist.*: Stoll Film Company.

A visit to the training grounds and stables of the Hon. Aubrey Hastings at Wroughton. The horses shown include *Forewarned, Clashing Arms, Holdcroft, Superman, Top Light, King Solitude, Conjuror II*, with jockeys, John Randolph ("Jack") Anthony and Roger Burford. (954ft.)

Refs.: Bioscope, **60** (938), July 24, 1924, p. 46

[607]

RACING OUTLOOK, No. 2—STEEPLECHASING (Sporting life; a racing outlook series). *p.c.*: Stoll Picture Productions. *d.*: John Betts. *ph.*: J. Rose. *dist.*: Stoll Film Company.

A visit to the training grounds and stables of Mr. Tom Coulthwaite at Hednesford, Staffs. The training of the string, particularly jumping. A hurdle race in progress at the Hawthorne Hill meeting, Maidenhead, including slow-motion sequences. Jockeys Walter Earl and George Duller. (725ft.)

Refs.: Bioscope, **60** (928), July 24, 1924, p. 46

[608]

RACING OUTLOOK, No. 3—STEEPLECHASING (Sporting life; a racing outlook series). *p.c.*: Stoll Picture Productions. *d.*: John Betts. *ph.*: [J. Rose]. *dist.*: [Stoll Film Company].

A visit to the training grounds and stables of Mr. Robert Gore, Findon, Sussex. The horses shown include *White Surrey, Sir Huon, Patsy V, Beggars End, Greek Bachelor, Drinmond, Eureka II*, with jockeys "Mickey" Tighe and A. Robson. (695ft.)

Refs.: Bioscope, **60** (928), July 24, 1924, p. 46

[609]

RACING OUTLOOK, No. 4—STEEPLECHASING (Sporting life; a racing outlook series). *p.c.*: Stoll Picture Productions. *d.*: John Betts. *ph.*: [J. Rose]. *dist.*: [Stoll Film Company].

A visit to the training grounds and stables of Mr. George Poole, Lewes, Sussex, followed by shots of Chelmsford race course and hurdlers in slow motion. Stable winners, *Alcazar, Bleeka, First Magic, Flaming Sword, Tullylist, Illyrian, Manby Gate* and *Lukeston* are shown with stable jockeys, Fred Rees and L. B. Rees. (713ft.)

Refs.: Bioscope, **60** (928), July 24, 1924, p. 46

[610]

RACING OUTLOOK, No. 5—STEEPLECHASING (Sporting life; a racing outlook series). *p.c.*: Stoll Picture Productions. *d.*: John Betts. *ph.*: [J. Rose]. *dist.*: [Stoll Film Company].

A visit to the training grounds and stables of Mr. Tom Leader, Newmarket. Mr. Merrick Good, of "Sporting Life" and "Sportsman" viewing the horses at work, including jumping, with slow motion sequences. The horses shown include *Sprig, Prince Sadin, Prince Jerome, Aisle, Maureen Bawn* and *Taffyties*. The film concludes with a shot of jockey "Ted" Leader. (670ft.)

Refs.: Bioscope, **60** (928), July 24, 1924, p. 46

(*cont.*) RACING OUTLOOK, No. 6—TROTTING; a survey of a little known and interesting sport (Sporting life; a racing outlook series).

Opens with a shot of *Hoosier* with her foal by *Beaver*, America's champion, followed by scenes at the Greenford Park Meeting, Cup Day, including a two-mile trotting event, with slow motion sequences. Some of the paraphernalia required for the sport; Mr. Ray, a Canadian trainer and his stock. Trotters in action, with slow motion sequences. (895ft.)

Refs.: Bioscope, **60** (928), July 24, 1924, p. 46

[612]

RACING OUTLOOK, NO. 7 (Sporting life; a racing outlook series). *p.c.*: Stoll Picture Productions. *d.*: John Betts. *ph.*: J. Rose. *dist.*: [Stoll Film Company].

The empty July course, Newmarket and the thatched stands in the Royal enclosure. A meeting in progress; shots of the crowds; the finish; in slow motion. A long distance race, with slow motion sequences. Crack three-year-olds: *Conquistador*, *Silverado*, *Picaroon*, *Zionist*, *Balfour*, *Saucy Sue*, *Miss Megan*, and *Jovial Monk*. The film concludes with a shot of jockey William Alford. (589ft.)

Refs.: Bioscope, **60** (928), July 24, 1924, p. 46

[613]

RACING OUTLOOK, NO. 8 (Sporting life; a racing outlook series). *p.c.*: Stoll Picture Productions. *d.*: John Betts. *ph.*: J. Rose. *dist.*: [Stoll Film Company].

Scenes at "Glorious Goodwood" with a race in progress, attended by Queen Mary and the Duke of Gloucester are followed by shots of the following "Peers of the Turf": Lord Lonsdale, Lord Howard de Waldon, Lord Zetland, Lord Coventry, Sir Robert Jardine, and Lord Woolavington with his Derby winner, *Captain Cuttle*, and *Hurry On*. (862ft.)

Refs.: Bioscope, **60** (928), July 24, 1924, p. 46

[614]

RACING OUTLOOK, NO. 9 (Sporting life; a racing outlook series). *p.c.*: Stoll Picture Productions. *d.*: John Betts. *ph.*: J. Rose. *dist.*: [Stoll Film Company]

A visit to the training grounds and stables of Mr. Frederick Darling, Beckhampton. The horses shown include *Black Friar*, *Tom Pinch*, *Margeritta*, *Cleone*, *Bertha Gaunt*, *Snip Snap*, *Manna*. The film concludes with a shot of Mr. Darling playing tennis, and with his mother. (936ft.)

Refs.: Bioscope, **60** (928), July 24, 1924, p. 46

[615]

RACING OUTLOOK, No. 10 (Sporting life; a racing outlook series). *p.c.*: Stoll Picture Productions. *d.*: John Betts. *ph.*: J. Rose. *dist.*: [Stoll Film Company].

A race meeting in progress at Ascot, the arrival of King George V and Queen Mary. Jockeys and horses in the paddock and fashionably dressed crowds at the Horse Guards' tent. Horses shown include *Hurstwood*, *Hurry Off*, *Obliterate*, *Donzelon*, *Eton Wick*, *Papyrus* and *Sansovino* and jockeys, Victor Smythe, Bernard Carslake, Edward Charles Elliott, Charles Smirke, Robert A. Jones, Michael Beary, Harry Wragg and Stephen Donoghue. (855 ft.)

Refs.: Bioscope, **60** (928), July 24, 1924, p. 46

[616]

RACING OUTLOOK, No. 11 (Sporting life; a racing outlook series). *p.c.*: Stoll Picture Productions. *d.*: John Betts. *ph.*: J. Rose. *dist.*: [Stoll Film Company].

Horses racing on trial grounds, followed by shots of the following noteworthy horses and jockeys: *Baton Rouge*; Tommy Weston; *Taj Mahal*; Henry ("Chubb") Leach, with the Aga Khan; *Despatch*; George W. Archibald; *Maid of Bath*; W. MacLachlan; *Great Barrier*; W. MacLachlan Jnr.; *Pomander*; Stanley Wootton; *Dawson City*; John Edward ("Jack") Leach with the Aga Khan. (769ft.)

Refs.: Bioscope, **60** (928), July 24, 1924, p. 46

[617]

RACING OUTLOOK, No. 12 (Sporting life; a racing outlook series). *p.c.*: Stoll Picture Productions. *d.*: John Betts. *ph.*: J. Rose. *dist.*: [Stoll Film Company.]

King George V, on horseback, with his manager and trainer on the trial grounds watching *Knight of the Garter*; scenes at Newmarket showing start of race with

1924 slow motion sequences, and the starter Captain H. Allison. Crack three-year-olds:
(cont.) *Tom Pinch*, G. Archibald up; *Diophon*, George Hulme up; *Bright Knight*, Frank Bullock up; *Straight Lace*, Frank O'Neill up; *Salmon Trout*; *Plack*, George Elliott up; *St. Germans*, Frank Bullock up; *Mumty*, George Hulme up. (961ft.)

Refs.: Bioscope, **60** (928), July 24, 1924, p. 46

[618]

The RODEO. *p.c.*: Pathé Frères Cinema. *p.*: Leon D. Britton. *dist.*: Napoleon Films.

A Rodeo at the Wembley Stadium. Tex Austin and some of the cowgirls taking part in the World Championship contest. The cowboys and girls riding round the arena in a parade and the entry of the judges on horseback. Shots follow of the events—the cowgirls bronk riding; cowboys bareback bronk riding; trick and fancy roping. Calf roping; bronk riding; steer wrestling; a wild horse race. (1,310ft.)

Refs.: Bioscope, **49** (924), June 26, 1924, p. 44
Kine. wkly., **88** (897), June 26, 1924, p. 43

[619]

ROWING ("Sporting Life" and what not to do but how to do it series). *p.c.*: Stoll Picture Productions. *d.*: John Betts. *ph.*: J. Rose. *dist.*: [Stoll Film Company.]

Crews carrying their boats out to practice; the Grand Challenge Cup; Steve Fairburn; the Thames Club coach; Jack Beresford, a Diamond Scull winner rowing; "Bossy" Phelps, a King's Waterman, then demonstrates some faults and the correct method of rowing in normal and slow motion. (1,111ft.)

Refs.: Kine. wkly., **138** (1091), March 15, 1928, p. 59

[620]

RUNNING; a sport that creates both bodily and mental health, plus endurance and courage ("Sporting Life" and what not to do but how to do it series). *p.c.*: Stoll Picture Productions. *d.*: John Betts. *ph.*: J. Rose. *dist.*: [Stoll Film Company.]

Juvenile races at a country sports gathering are followed by scenes at the Olympic Games of 1924, with shots of W. M. Cotterell and H. M. Abrahams. Demonstrations of correct and incorrect methods of running are then given by H. M. Abrahams with slow motion sequences. Other champions are then shown: E. H. Liddell, D. G. A. Lowe, H. B. Stallard, G. M. Butler and D. McLeod Wright. (1,196 ft.)

Refs.: Bioscope, **60** (928), July 24, 1924, p. 46
Kine. wkly., **89** (901), July 24, 1924, p. 29

[621]

SIDELIGHTS OF LONDON (Wonderful London [second] series). *p.c.*: Graham Wilcox Films. *d.*: Harry B. Parkinson.

The curiosities of London are depicted: the Peculiar People's Chapel in Kennington; foreign restaurants in Soho; Little Italy; Lascar dock labourers; Jews in Whitechapel; Old Jewry; Cripplegate; St. Ethelburga's, Bishopsgate, church and shop; Southwark Cathedral in the midst of the Borough Market; an ancient tree growing in a cleft between two shops in Cheapside; a market in the court opposite Bow Church; a game of cricket in Dorset Square and at Lords; and, finally, a dog's cemetery in Bayswater Road. (771ft.)

Refs.: Bioscope, **61** (939), October 9, 1924, p. 55
Kine. wkly., **92** (912), October 9, 1924, p. 57

[622]

SNAPSHOTS OF LONDON (Wonderful London [second] series). *p.c.*: [Graham Wilcox Films.] *d.*: [Harry B. Parkinson *and* Frank Miller.]

Informative titles introduce shots of Kew Gardens, Battersea Park rose garden, the pelicans in St. James's Park, riders in Rotten Row; the precincts of Westminster Abbey; Shepherd's Market; a market in Soho. Scenes by the Thames follow; York Water Gate, embankment gardens and Cleopatra's needle. In the City are seen Crown Court Church; the Middle Temple; feeding pigeons on the steps of St. Paul's; and finally, St. Ethelburga's Church in Bishopsgate. (626ft.)

Refs.: Kine. wkly., **86** (885), April 3, 1924, p. 43

(*cont.*) A STRANGE COURTSHIP (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *dist.*: New Era Films.

The hatching of the eggs of the *epeira quadrata* (or garden spider) and the emergence of the young spiders to fend for themselves; the female casts her skin and awaits a lover; the male courts her; she weaves a web and lurks in the centre; a fly is captured; she lays her eggs; and dies. (804ft.)

Refs.: Bioscope, **62** (956), February 5, 1925, p. 38
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[624]

(SURGICAL FILM OF SIR CHARLES BALLANCE) (*1924). *author*: [Sir Charles Ballance].

The film consists of close-ups and full-face shots of five patients, three women and two men who are, presumably, suffering from partial paralysis of the face. Each patient makes, or attempts to make, a series of grimaces, one assumes under the direction of the surgeon in charge. The hand of the surgeon is then seen testing various parts of the face with a small pencil-like instrument which is connected by cable to a metronome which is seen working in the background. Three of the patients are seen a second time, presumably after treatment. The film has no titles. (680ft.)

[625]

The SWALLOWS (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *dist.*: New Era Films.

The swallows build their nests in the loft of an old Surrey mansion. The young are reared, make several trial excursions into the outside world, and at last take flight. Their progress is observed by the caretaker and photographer. The action of swallows in flight is shown by slow-motion photography. (727ft.)

Refs.: Bioscope, **62** (956), February 5, 1925, p. 38
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[626]

The SWALLOW-TAIL BUTTERFLY (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: Maxwell Lefroy. *dist.*: New Era Films.

Eggs on leaves; a young caterpillar emerges and makes a meal of the egg shell and leaves; its skin is discarded and eaten; it continues eating and the new skin is in turn discarded. Its new skin changes colour; when attacked it ejects a defensive organ from behind its head. The skin is changed again and eaten; details of new coat. It changes to a chrysalis, first spinning a knot and thread of silk to support itself; the skin splits and the butterfly emerges; its wings expand and it flies off. (857ft.)

Refs.: Bioscope, **62** (956), February 5, 1925, p. 38
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[627]

SWIMMING [("Sporting Life" and what not to do but how to do it series)]. *p.c.*: [Stoll Picture Productions]. *d.*: [John Betts].

The boys in the "Ducker", the Harrow School bathing pool. Men of the Navy then demonstrate swimming movements balanced on stools; swimming lessons at the bathing pool; a lifeline used for beginners; the one-mile A.S.A. Championship held at Blackpool; Jack Hatfield demonstrates swimming in normal and slow motion; women bathers; Lucy Morton demonstrates diving in normal and slow motion; G. Macdonald demonstrates diving in normal and slow motion. (949ft.)

[628]

TENNIS; the most democratic of games for both sexes [("Sporting Life" and what not to do but how to do it series)]. *p.c.*: Stoll Picture Productions. *d.*: John Betts. *dist.*: Stoll Film Company.

The film opens with children playing tennis and then C. R. Read and C. R. Hierons demonstrate the correct grips and strokes. Suzanne Lenglen and Helen Wills at play followed by shots of Betty Nuthall and her father. The film ends with shots of Betty playing with slow-motion sequences. (993ft.)

Refs.: Bioscope, **60** (928), July 24, 1924, p. 46
Kine. wkly., **89** (895), June 12, 1924, p. 33; **89** (901), July 24, 1924, p. 29; **89** (923), December 25, 1924, p. 39

(*cont.*) UNKNOWN LONDON (Wonderful London series, first series). *p.c.*: Graham Wilcox Films. *d.*: [Harry B. Parkinson].

Trafalgar Square showing Nelson's Column and the Standard Lengths; Constitution Arch showing the entrances to the Beadle's and policemen's quarters; Shepherd Market; the Kings Road, Chelsea; a superimposed shot of Charles II on horseback riding along the road; a gas-works; Sanford Manor House; Nell Gwynne running out of the house to meet Charles; the works opposite the house; Ely Place; St. Etheldreda's Church; the Beadle of Ely Place and Ely Place after dark; Brompton Road; Knightsbridge Village Green, the traffic at Mansion House; two earlier Mansion Houses; a part of Tower Bridge; various shots in Dockland; a ship passing through the open Tower Bridge. (748ft.)

Refs.: Bioscope, **59** (913), April 10, 1924, p. 42
Kine. wkly., **86** (885), April 3, 1924, p. 43

[630]

The VAPOURER MOTH (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: Maxwell Lefroy. *dist.*: New Era Films.

Eggs on the outside of a cocoon; the caterpillar gnaws its way out; the various skin changes are then shown; it makes its last meal and looks for a place to change; it spins a cocoon; inside the cocoon it changes to a chrysalis. The female moth emerges a few weeks later and remains on the cocoon having no wings for flight. The male emerges from another cocoon and picks up the call of the female through his antennae. The winged male goes to the female. She lays her eggs on the cocoon; and dies. (780ft.)

Refs.: Bioscope, **62** (956), February 5, 1925, p. 38
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[631]

WALKING; the foundation of all sport and health ("Sporting Life" and what not to do but how to do it series). *p.c.*: Stoll Picture Productions. *d.*: [John Betts]. *dist.*: Stoll Film Company.

A brief shot of two women teaching a child to walk is followed by shots of the Windsor 20-mile National Road Walking Championship, won by F. Poynton. Studies of G. H. Watts of Surrey Walking Club follow at normal speed and in slow motion with close-ups of legs and feet illustrating heel and toe action. The film concludes with brief shots of J. F. Worrall, T. L. Johnson, E. C. Horton, S. C. A. Schofield and H. V. L. Ross. (659ft.)

Refs.: Bioscope, **60** (928), July 24, 1924, p. 46
Kine. wkly., **89** (901), July 24, 1924, p. 29

[632]

WITHIN SOUND OF BOW BELLS (Wonderful London [second] series). *p.c.*: Graham Wilcox Films. *d.*: Harry B. Parkinson.

The Royal Exchange and the Bank of England; the Mansion House; the Guildhall; Temple Bar; part of old London Wall; the Monument and a view from it of the area that was devastated in the Great Fire of London; Bunhill Fields with Bunyan's and Defoe's graves; Oliver Cromwell's house; St. Paul's Cathedral, interior and exterior shots; the old houses of Staple Inn in Holborn; the Old Curiosity Shop; Lincoln's Inn and its chapel; Tower Bridge and the river as the sun is setting. (839ft.)

[633]

WONDERS OF WESTMINSTER (Wonderful London [second] series). *p.c.*: Graham Wilcox Films. *d.*: Harry B. Parkinson.

Informative titles introduce shots of buildings and statues in Westminster, including the Houses of Parliament (exterior and interior); Westminster Cathedral; the statue of Richard I, Cleopatra's Needle; Westminster Abbey and the tombs and chapels within its precincts. (822ft.)

Refs.: Bioscope, **61** (939), October 9, 1924, p. 55
Kine. wkly., **72** (912), October 9, 1924, p. 57

[634]

The WORK OF AN INFANT WELFARE CENTRE. *p.c.*: Castle Film Company.

The work of an infant welfare centre is shown, as part of an appeal made during

1924 "National Baby Week". Whilst waiting to see the doctor the mothers are instructed
(*cont.*) in the making of practical baby clothes. Each baby is then weighed before being medically examined by a woman doctor; afterwards the mothers enjoy a cup of tea and discussion of domestic problems. (483ft.)

1925– [635]
1926 RADIO AND RADIANCE; featuring 2LO., Savoy Hill, London (*c.* 1925–1926).
The testing of the microphones prior to a broadcast from a B.B.C. studio is first shown and is followed by shots of the broadcast in progress. The show features Iris White and Eddie Morris and a chorus called "The Dancing Radios", who do high kicks and dance the Charleston. (189ft.)

1925

(ALAN COBHAM FLYING HELICOPTER) (Great Britain?, *c.* 1925). [636]
A long shot of a helicopter, with Cobham at the cockpit. Slow-motion sequence showing propellors rotating and the plane taxiing before taking off. Taxiing at normal speed; take-off; in flight; landing. Close shot of Cobham smoking. The 'plane in flight. (245ft.)

The ATMOSPHERE (*1925). *dist.*: Visual Education. [637]
A number of simple experiments to illustrate the physics of air. A glass is filled with water, covered with paper and inverted to show how air pressure prevents it running out. Water is sucked up a pipette and closed at one end by a finger, also preventing the water seeping out. Air is pumped out of a glass covered with a sheet of rubber, and the rubber breaks. A pair of metal Magdeburg hemispheres, fitting closely together, have the air pumped out so that even a 100 lb. weight cannot pull them apart. By means of a U-shaped tube inverted, water and mercury, it is ascertained that mercury is 13·6 times more dense than water. By a simple barometer, the pressure of air on various surfaces is determined. (748ft.)

Refs.: Mthly. film bull., **1** (8), September 1934, p. 64
Visual Education. A catalogue of educational and cultural films. London, 1931, p. 32 (no. 614)

[638]
BRITAIN'S BIRTHRIGHT (sections). *p.c.*: British Instructional Films. *ed.*: Arthur Percival Newton. *dist.*: New Era Films.
A record of the Empire tour of the Special Service Squadron of the Royal Navy, 1923–24. The squadron included H.M.S. *Hood*, *Repulse* and *Delhi*, and the film shows their visits to Sierra Leone, Capetown, Durban, Zanzibar, Ceylon, Panama, Nova Scotia, Quebec, Newfoundland, Tasmania, Sydney, Wellington and Fiji. Among the personalities shown are Admiral Sir Frederick Field, Viscount Bruce, Admiral Sir Dudley de Chair, Earl Jellicoe, W. L. Mackenzie King and the Sultan of Zanzibar. Shots taken at sea include the ceremony of Crossing the Line and a display of the hornpipe. (Reels 1, 2, 4 and 6 only—4,178ft.)

Refs.: Bioscope, **62** (961), March 12, 1925, p. 50
Kine. wkly., **97** (934), March 12, 1925, p. 62

[639]
The FLOWER ISLE OF THE PACIFIC—HAWAII (*From* a Pathé Pictorial) (*c.* 1925). *p.c.*: [Pathé Frères Cinema].
Various floral specimens of Hawaii are shown including the opening bud of the moonflower, the Japanese hibiscus and the double Japanese hibiscus. (159ft.)

[640]
FRENCH TANGO (*From* Eve's Film Review) (*c.* 1925). *p.c.*: [Pathé Frères Cinema].
Footwork and steps of the French tango are demonstrated by Miss Barbara Miles and Mr. Maxwell Stewart, World's Dance Champions, 1924–25. (140ft.)

[641]
HEROES OF THE NORTH SEA. *p.c.*: R. & J. Films [D. Rosen and A. E. Jones]. *p.*: A. E. Jones. *ph.*: Frank Grainger. *laboratory work*: Vickers Filmcraft. *dist.*: Butcher's Film Service.
A record of a visit to the North Sea fishing fleet, the "Gamecock" fleet of nearly fifty trawlers, obtained by courtesy of the Royal National Mission to Deep Sea Fishermen and taken from the mission ship "Joseph and Sarah Miles". Shows the difficulties under which the fishermen work and contains general views of the trawlers rolling in a heavy swell, the hauling-in of the nets, the gutting of the fish

925 cont.) and clouds of refuse-eating gulls. Shots of the haul being loaded on the transport ship for dispatch to Billingsgate Market. The film closes with shots of the market and of a fishmonger's shop. (1,611ft.)

Refs.: Bioscope, **62** (962), March 19, 1925, p. 49; **76** (1143), August 29, 1928, p. 44
Kine. wkly., **138** (1114), August 23, 1928, p. 54 (re-issue)

[642]

LIFE IN THE SUDAN. *ph.*: [Cherry Kearton]. *dist.*: Visual Education.

THE NORTHERN SUDAN. Scenes in Khartoum and Omdurman; a trip up the White Nile; up amongst the Fajoli; Sudanese Camel corps.

THE SOUTHERN SUDAN. Views from the river to Redjaf; road construction; wild elephants and storks; scenes in Kassala.

THE DEVELOPMENT OF THE SUDAN. Construction work on the Sennar Dam; railway development across the desert; views of Kassala; the Sultan of Fallata; Port Sudan.

EMPIRE DAY IN THE SUDAN. A ceremonial parade of Arab and Nuba chieftans followed by sports. (3,968ft.)

Refs.: Mthly. film bulletin, **1** (8), September 1934, p. 62
Visual Education. A catalogue of educational and cultural films. London, 1931, pp. 14, 15 (nos. 535, 537, 538, 539)

[643]

The LIFE OF JACK HOBBS (main title missing) (section). *dist.*: New Era Films.

Jack Hobbs is seen looking at a photograph album; then there are a number of close shots of him alone and with other cricketers. A close-up follows of Hayward, record holder of the season. A game of cricket at Lords including shots of Hobbs batting in slow motion. The film concludes with a close shot of Hobbs glancing through the album. (451ft.)

Refs.: Kine. wkly., **102** (956), August 13, 1925, p. 8

[644]

The MANIFESTATIONS, DIAGNOSIS AND TREATMENT OF SYPHILIS. *p.c.*: Community Production. *author:* [L. W. Harrison]. *dist.*: [British Social Hygiene Council].

Microscopic views of spirochaeta pallida; chart showing proportion of extra-genital infection; relative frequency in different parts of the body discovered by Fournier's analysis; genital infection; fate of the syphilitic granuloma; methods of diagnosis; flocculation tests; tests of the cerebro-fluid; clinical diagnosis; treatment, including charts showing the author's minimum treatment of secondary syphilis in an average adult male. (10,000ft.)

Refs.: British Film Institute. Catalogue of British medical films. 1936, p. 28

[645]

MERELY MINNIE; a sincere parrot who wanted to get into the movies (*From* Eve's Film Review) (*c.* 1925). *p.c.*: [Pathé Frères Cinema].

A parrot is seen eating a chocolate biscuit and twirling a pencil around; a series of multiple exposures follow showing it seated in a chair, climbing a rod, and drinking milk from a bottle; it then takes a bath and is again seen in a series of multiple exposures in a very bedraggled condition. (127ft.)

[646]

METROPOLE MIDNIGHT FOLLIES (London's famous cabaret series. Second edition). *p.c.*: Frederick White Company. *p.*: Harry B. Parkinson. *d.*: Harry B. Parkinson. *dist.*: [Pioneer Film Agency].

The film opens with a shot of a church clock showing the time of midnight, the film then shifts to the Hotel Metropole where the cabaret show is seen, it begins with an act by the chorus and continues with the Metropolitan's band under John Ansell; Elsa MacFarlane, Billy Shotter and Joan Carr; Eddie Childs and Bobbie Howes; Hal Sherman; Henry Lytton, Junior; the "Banjulele Babies"; Pat Kendall; the Five Shermans and the film ends with a finale by the entire company. (1,050ft.)

Refs.: Kine. wkly., **107** (977), January 7, 1926, p. iv

[647]

NIONGA. *p.c.*: Stoll Picture Productions. *dist.*: Stoll Film Company.

A drama of the life of natives of central Africa. Nionga, daughter of the Chief of the Molungos is to be married to Masari. Katoto, the witch doctor has been insulted by the Kimamas and tells Nionga that she will have no happiness until Masari has burnt the Kimama village. This Masari does; there is a pitched battle

1925 between the Kimamas and the Molungos in which Masari is killed. It is decided (*cont.*) that the gods are angry with the Molungos and can only be appeased by the sacrifice of Nionga. She is placed in a hut and burned alive. (4,814ft.)

Refs.: Bioscope, **63** (972), May 28, 1925, p. 35; **66** (1007), January 28, 1926, p. 72
Kine. wkly., **99** (945), May 28, 1925, p. 56

[648]
[OFFICIAL RECORD OF THE TOUR OF H.R.H. THE PRINCE OF WALES; parts 11; 13,'pt. 2; 14]. *p.c.*: British Instructional Films [assisted by the Admiralty]. *ph.*: G. Barkas and S[tanley] Rodwell. *dist.*: [New Era Films].

Parts of a series on the Prince of Wales's world tour released fortnightly from May 11, 1925. Records the Prince's departure from Capetown, and his visits to St. Helena, Argentine and Chile. Scenes on board H.M.S. *Repulse* on the homeward journey are shown and the film concludes with the arrival of the Prince at Portsmouth on October 16, 1925 and his official welcome by T.R.H. the Dukes of York and Gloucester. (2,669ft.)

Refs.: Bioscope, **62** (968), April 30, 1925, p. 2 (advert.)

[649]
The OPEN ROAD [Series]. *p.c.*: Claude Friese-Greene. *ph.*: Claude Friese-Greene. *dist.*: [Wardour Films].

Two episodes, one of which is the last, from a series of films portraying the British Isles in colour. Scenes include the Tower of London, Greenwich Observatory, and the Royal Naval College. The last of the series includes flower and butterfly studies, a rainbow in a fountain spray and scenes in Market Drayton and of Blore Hill. The film concludes with a study of Claude Friese-Greene, "the inventor of the Friese-Greene colour process". (1,341ft.)

Refs.: Bioscope, **65** (994), October 29, 1925, pp. 24, 26; **66** (999), December 3, 1925, pp. 45, 46; **66** (1004), January 7, 1926, p. 42
Friese-Greene, Claude. Colour cinematography by photographic impression. Bioscope, **57** (1020), April 29, 1926, suppl. p. iii

(ORIENTAL DANCE) (Great Britain,? *1925). [650]

An item from a cinemagazine showing Hasoutra performing an oriental dance seated before a Buddha at the Folies Bergère. (135ft.)

[651]
An ORIENTAL VENICE (Extract from a cinemagazine). *p.c.*: [Pathé Frères Cinema (?)].

Views of house-lined waterways in San Chiao-Pu are followed by shots of Mokan-Shan, a nearby health resort and Burmese dancers and musicians performing before a temple. (142ft.)

PALESTINE [*1925]. *p.c.*: British Instructional Films. [651a]

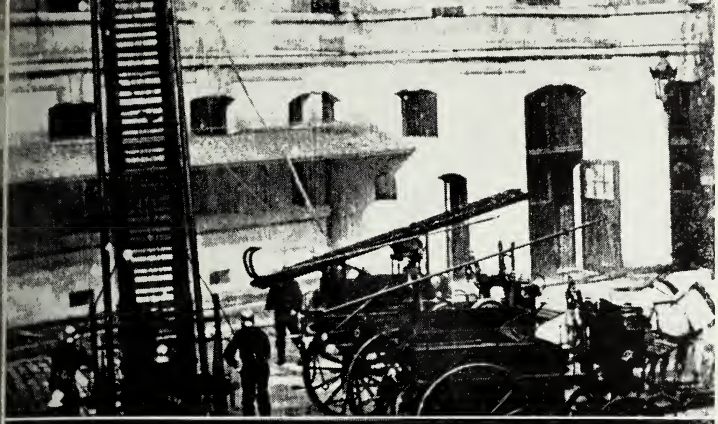
A travelogue showing Acre; the River Jordan; the Sea of Galilee; the Dead Sea; Jericho; Bethlehem and Hebron. (829ft.)

[652]
The PERSIAN OIL INDUSTRY; the story of a great national enterprise (*1925). *sp.*: The Anglo-Persian Oil Company. *p.c.*: Topical Press Agency.

The activities and work of the Anglo-Persian Oil Company. Native life; the Company's stores and pumping stations. Drilling a new oil well. The other departments of the Company are shown, the blacksmith's and engineering shops, the school, the hospital and the various guards. Abadan refinery; a geologist testing for new oilfields; road being built to a new area. (5,860ft.)

[653]
The RAT MENACE. *sp.*: Ministry of Agriculture and Fisheries in collaboration with H.M. Office of Works. *p.c.*: Gaumont Company. *tech. advisors*: The Medical Officer of Health and Staff, Liverpool, Mr. W. Dalton and Mr. H. G. Cayley.

The film opens with shots of Black rats, Alexandrine rats and house mice; it shows how they come ashore from ships and how they are gassed in the holds of ships by Rat Officers. The rest of the film shows how rats are encouraged where rubbish and food are left lying about and shows how the Rat Officers deal with them. (1,365ft.)



Fire in a Court
(France, c.1896)

A Visit to Peek Frean and Co's Biscuit Works
(Great Britain, 1906)

A Day in the Life of a Coal Miner
(Great Britain, 1910)

The Island of Heligoland
(Italy, 1911)

Menschen am Sonntag
(Germany, 1929)
Directed by
Robert Siodmak

Man with the Movie Camera
(U.S.S.R., 1928)
Directed by
Dziga Vertov

1925 (*cont.*) *Refs.*: British Film Institute. Catalogue of British Medical films. London, 1936, p. 18
Mthly. film bulletin, **2** (16), May 1935, p. 46

[654]
(SALVATION ARMY WORK IN INDIA, BURMA AND CEYLON) (*1925). *p.c.*: Salvation Army.
The film shows the work of the Salvation Army in India, Ceylon and Burma and native Salvationists. It includes work at the Catherine Booth Memorial Hospital and reclamation work among the criminal classes. (3,011ft.) (Film incomplete.)

SANDHAM WAS BATTING (main title missing). (*c.* 1925). [655]
Excerpt from a cinemagazine commencing with the sub-title "Sandham was batting . . . here he is, first a normal view, then as the ultra rapid camera transforms it." Sandham is seen batting, with Strudwick at the wicket. The action is shown first at normal speed and then in slow motion. (148ft.)

[656]
STARLINGS OF THE SCREEN; testing British film aspirants at Cricklewood. *p.c.*: Stoll Picture Productions. *dist.*: Stoll Film Company. *l.p.*: Sybil Rhoda, Nancy Baird, Sheilagh Allen, Molly Weeks, Phyllis Garton.
Camera and acting tests at the Cricklewood Studios of Stoll Picture Productions of successful aspirants from various towns in the United Kingdom as a result of a competition to discover new British film actresses. The film closes with a close-up of Sybil Rhoda, who, as a result of the test, was given a part in *Sahara Love*. (1,077ft.)

Refs.: Bioscope, **66** (1015), March 25, 1926, p. 40
Kine. wkly., **109** (988), March 25, 1926, p. 54

The SWAN SONG (*c.* 1925). [657]
Extract from a cinemagazine showing Louise Blackburn presenting "a very modern version of the Swan Song", studies of dancing chorus girls in picture hats and dresses and stated to be "formerly of the Gertrude Hoffman Girls." (117ft.)

[658]
(WALTON-ON-THAMES; Ellen Terry lays the foundation stone of The Playhouse, Walton-on-Thames).
Dame Ellen Terry laying the foundation stone of the Playhouse (formerly the Hepworth Studios) on September 5th, 1925. Among the spectators is Miss Alma Taylor. (175ft.)

1926–27 [659]
The HOUSE-FLY. *p.c.*: British Instructional Films. *ph.*: E. E. Warneford. *bacterial work by*: K. B. Williamson.
Shows how and where flies breed, and the manner in which they menace the public health. (1,940ft.)

Refs.: British Film Institute. Catalogue of British medical films. London, 1936, p. 19
Mthly. film bull., **6** (63), March 31, 1939, p. 60

[660]
"NAVAL WARFARE, 1789–1805". *p.c.*: British Instructional Films. [*l.p.*: *Sir* Cedric Hardwicke].
A classroom film, consisting chiefly of moving maps and diagrams interspersed with reconstructions of scenes on board battleships in Nelson's time, illustrating the meaning and working of a naval blockade. The reconstructed extracts are taken from the feature film *NELSON*, released by British Instructional Films in 1926 with Cedric Hardwicke in the name part. (1,528ft.)

Refs.: British Instructional Films. Catalogue of films for non-theatrical exhibition. London, 1928?, p. 20
Bioscope, **68** (1041), September 23, 1926, p. 36 (review of *Nelson*)

1926 [661]
An AQUARIUM IN A WINE GLASS (Secrets of nature series). *p.c.*: British Instructional Films. *dist.*: New Era Flms.
By means of cine-microphotography this film shows how innumerable infusoria

1926 result from the placing of a tuft of hay in a wineglass of pond or tap-water. Shots (*cont.*) include the barrel animalcule, the slipper animalcule, the spiral twister, the trumpet animalcule and the bell animalcule. (764ft.)

Refs.: Bioscope, **67** (1027), June 17, 1926, p. 32
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[662]

The BATTLE OF THE PLANTS (Secrets of nature series). *p.c.*: British Instructional Films. *dist.*: New Era Films.

Informative titles introduce shots of various plants illustrating the struggle between plants for existence and methods of seed dispersal. Many of the plant movements are shown at 20,000 times their normal speed. The plants and seeds shown are: the opium poppy; snapdragon, ice plant; dandelion seeds; erodium, the heron's bill; cucumber; sunflower; beans and vetches; dandelions, docks, and grasses; house leek; grass and weeds; rape and cress in a field patch. The film closes with shots of a meadow. (688ft.)

Refs.: Bioscope, **67** (1027), June 17, 1926, p. 32
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[663]

BUSY BEES (Secrets of nature series). *p.c.*: British Instructional Films. *dist.*: New Era Films.

Opens with a shot of blossom and bees. The Humble Bee conceals its nest in a dome of grass and moss; within reposes a mass of globular cells; a single cell containing a young bee; the bee emerges from the cell, feeds from a store of honey and proceeds to forage for honey to store in a cell for the next bee that emerges. The Mud-plaster Bee makes a solitary nest of mud, inserts food and lays an egg; the entrance is sealed and the egg left to look after itself. Similar methods are used by the Leaf-cutter Bee which uses decaying wood; the larva is hatched from the egg and feeds on the store left by the mother; it spins a pupa case. The young bee gnaws its way out and commences work for the next generation. (721ft.)

Refs.: Bioscope, **67** (1027), June 17, 1926, p. 32
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[664]

CAPE TO CAIRO (section). *p.*: Major and Mrs. Court Treatt. *ph.*: [T. A. Glover].

Sections of a record of a motor journey from South to Northern Africa, showing the Gates of Luxor, the Peristyle Hall and ruins of temples with sarcophagi in Luxor. (69ft.)

Refs.: Bioscope, **67** (1017), April 8, 1926, p. 27

[665]

The EMPEROR MOTH (Secrets of nature series). *p.c.*: British Instructional Films. *dist.*: New Era Films.

Heather, on which the emperor moth caterpillar feeds, is shown with a cluster of eggs in its top shoots; the eggs hatch and a young caterpillar gnaws its way through the shell and emerges; the whole colony of young caterpillars congregate on the top shoots; a young caterpillar feeding alone; close-up, with details of bristles; later stages, feeding, with head in close-up; it weaves a cocoon; section showing how cocoon works; section showing caterpillar inside; it casts its old skin; the moth emerges; its wings unfold. (756ft.)

Refs.: Bioscope, **67** (1027), June 17, 1926, p. 32
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[666]

The FIJI ISLANDS (The Empire series) *p.c.*: British Instructional Films. *ed.*: Arthur Percival Newton. *dist.*: Pro Patria Films.

Views of mountains and coastlines; a stream crossed by a wooden bridge and fringed with luxuriant vegetation; an old Fiji warrior with his war club. Views of Suva from above; the business section with its wharfs and godowns; the harbour in which native boys are seen diving. A Melanesian native and Polynesian natives; native houses; a woman eating sugar cane. A turtle hunt with sailing craft; a captured turtle laid on its back in a smaller canoe. The carving and polishing of turtle shell; the finished product—a hair comb. Primitive savages compared with modern Fijians in white cotton clothes and playing a game of rugby. (694 ft.)

Refs.: Bioscope, **66** (1005), January 14, 1926, p. 44

(*cont.*)The GNAT (Micro-cinematography) (Secrets of nature series). *p.c.*: British Instructional Films. *dist.*: New Era Films.

The gnat, or mosquito, lays its eggs in a boat-shaped mass; the eggs are placed in a bowl of water to demonstrate how its construction renders it unsinkable; the larvae hatch out; a single larva viewed through the microscope; grown larva; head of larva in detail; feeding; breathing under water through tube; it casts its skin and becomes a pupa; the emergence of a male and female; a "mosquito-bite" in close-up. (545ft.)

Refs.: Bioscope, **66** (1016), April 1, 1926, p. 25
Visual Education, **1** (12), December 1950, p. 18

[668]

The GOLDEN EAGLE (Secrets of nature series). *p.c.*: British Instructional Films. *ph.*: H. A. Gilbert *and* Arthur Brook. *dist.*: New Era Films.

Views of the Highlands of Scotland, the home of the golden eagle; the photographers set out and build their "hide". The eagle's eyrie, with brooding hen; mother with young birds which she feeds; stale food removed with talons. The nest beset by wind during feed; the mother broods as night falls; next morning she goes off hunting. The young birds develop and show plenty of fight when disturbed by the photographer. The mother refurbishes the nest; the eagle in flight; repeat in slow motion; a youngster after ten weeks; the parents tempt the youngster from the nest with food; eaglet on moors; and feeding. (671ft.)

Refs.: Bioscope, **66** (1016), April 1, 1926, p. 25
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[669]

HINTS AND HOBBIES; No. 1. *p.c.*: Pioneer [Film Agency]. *p.*: A. E. Coleby *and* S. Mumford.

OUR PET COLUMN. Persian cats and a small puppy.

AN INTERESTING HOBBY WHICH CAN BE MADE TO HELP PAY THE RENT? Making a flower vase from cardboard and cretonne.

HINTS ON FIRST-AID BY LADY SUPERINTENDENT MRS. WEBB OF THE ST. JOHN'S AMBULANCE BRIGADE. Treatment of a fractured leg.

AUTO-SUGGESTION BY W. M. W. THOMAS. Demonstration of the correct methods of overtaking another car; assembling and adjusting a car hood.

A LITTLE HINT ABOUT A MANTLE. How to obtain more light from a gas mantle by the use of vinegar.

COOKING HINTS. Making apple dumplings.

HINTS ON DOMESTICITY. A comic scene showing a husband's reaction to his wife's dress bills.

ANSWERS TO CORRESPONDENTS. Testing eggs by means of a salt solution. (877ft.)

Refs.: Bioscope, **46** (1006), January 21, 1926, p. 38

[670]

The IVORY CASTLE (*c.* 1926). *p.c.*: Bermondsey Borough Council Health Propaganda Department. *d.*: H. W. Bush. *ph.*: C. F. Lumley. *dist.*: L[ondon] P[ress] E[xchange] Film Service. *l.p.*: Albert Jackson, Audrey Fay.

A propaganda film on the care of teeth. A little girl dreams that one of the elves that defends the Ivory Castle leaves a dirty spot through which Giant Decay and his imps enter. They are repulsed by the elves with the help of the fairies that live in the toothpaste box. She awakes and leaps out of bed to clean her teeth. (455ft.)

JERUSALEM. *p.c.*: British Instructional Films. [671]

A map of Palestine; views of Jerusalem. The Zion Gate; the Golden Gates; the Pools of Solomon; a water carrier; the Friday cattle market; the Christian quarter; British ex-servicemen on an Armistice Day Parade; the British Military Cemetery; the Mosque of Omar; scenes in the Mohammedan quarter; scenes in the Jewish quarter including the Wailing Wall. (692ft.)

The NILE. *p.c.*: British Instructional Films. [672]

The film consists of shots of a journey up the Nile in a steamboat. The boat passes various types of river craft; stretches of dense vegetation; birds; a water buffalo; a waterside village. It calls at a cotton depot and passes on to the Assuan

1926 (*cont.*) Dam; the Sacred Isle of Philae; the Avenue of Ram-headed Sphinxes; the Great Temple; the Sacred Lake; the Winter Palace Hotel, Luxor; the Valley of the Kings and Queens and the tomb of Tut-Ankh-Amen; the Temple of Hatshepsu; the Temple of Abu Simbel. The boat continuing to the upper reaches of the Nile. (875ft.)

[673]

The PHANTOM (Secrets of nature series). *p.c.*: British Instructional Films. *dist.*: New Era Films.

A spiral of eggs in a disc of jelly, the first stage of the phantom-fly, a species of gnat. Hatching, the larvae forcing their way through the jelly; a close-up of their transparent state and details of the head and tail. The larvae of flies which are also transparent, but are betrayed by solid food in the intestine; the phantom larva ejects the remains of its victims through its pharynx at the top of its throat. The phantom's digestive processes; the phantom's head and movements; the claws of the tanypus; the larvae of the false phantom; its antennae and its pupa. The phantom larva casts its skin and becomes a pupa; it floats upright, goes black in the face, rises to the surface and a female emerges in fifteen seconds. The male, which is distinguished by its plumed antennae. (651ft.)

Refs.: Bioscope, **67** (1027), June 17, 1926, p. 32
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Film Society (London). Programme no. 22, March 4, 1928, p. [1]

[674]

The PUSS MOTH (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: Maxwell Lefroy. *dist.*: New Era Films.

Eggs on poplar or willow leaf; a young caterpillar gnaws its way out of an egg and feeds on foliage; it casts its skin and changes colour; it devours the empty skin and ejects long whip-like threads when irritated; five weeks later its form has altered considerably; a full grown caterpillar; close-up of head and mouth. It searches for a suitable place to prepare a cocoon which it then weaves; it applies liquid to the inner walls; section of completed cocoon; the caterpillar casts off its skin and becomes a hard-shelled chrysalis; the cocoon is tested to withstand 20 lbs. pressure. The moth emerges and expands its wings. (796ft.)

Refs.: Bioscope, **66** (1016), April 1, 1926, p. 25

[675]

"ROUGH DIAMONDS" [(The Empire series)]. *p.c.*: British Instructional Films.

The Premier diamond mine in Transvaal with a flag marking the spot where the Cullinan diamond was found. Models of the Cullinan diamond and the stones which were cut from it; native miners signing on for work; descending the mines; drilling holes for charges; exploding the charges; taking the broken ground to the crushing plant; washing the ground to separate the blue ground from the concentrates; passing the concentrates over greased tables; sorting by hand; the day's output. The miners going home to wash and eat. (810ft.)

[676]

SEED TIME (Secrets of nature series). *p.c.*: British Instructional Films. *dist.*: New Era Films.

Informative titles introduce shots showing the methods employed by various plants to secure the dispersal of their seeds. The plant movements are shown at 20,000 times their normal speed. The following plants are shown: opium poppy, burdock, enchanters' night shade; beggar tick, blumenbachia, stone crop, ecballium, thistle and goat's beard. (620ft.)

Refs.: Bioscope, **66** (1016), April 1, 1926, p. 25
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

The SUEZ CANAL. *p.c.*: British Instructional Films. [677]

The port of Suez and ships. Piers marking docks which have been dug out as ports; built up banks where the canal has been deepened; the buoys marking the deep channels through the lakes; a pilot guiding a ship through the Bitter Lake; the signalling centre at Ismailia which guides ships past each other in the widened part of the canal; the damage done to canal banks by the wash; dredgers clearing out silt. A ship reaching Port Said. (708ft.)

1926 [678]

(*cont.*) The TIN-CAN FUSILIERS (*1926). *p.c.*: Harry B. Parkinson Productions. *m.*: Horatio Nicholls. *words*: Horatio Nicholls *and* Raymond Wallace, published by The Lawrence Wright Music Company.

Shots of children playing at soldiers and marching interposed with the words of a song. Possibly an extract from a cinemagazine. (244ft.)

[679]

[UNDER SAIL IN THE FROZEN NORTH] (title missing). *p.*: [J. C. Bee-Mason]. *dist.*: [Gaumont Company].

Shots taken on board the sailing ship "Island" of the Algarsson-Worsley British Arctic Expedition 1925. The shots show the ship sailing through the ice, a polar bear hunt and husky dogs. (2,109ft.)

Refs.: Bioscope, **67** (1027), June 17, 1926, p. 35
Kine. wkly., **112** (1000), June 17, 1926, p. 79

VICKERS AIRCRAFT (*c.* 1926). *p.c.*: Vickers-Aviation. [680]

A compilation showing various types of Vickers aircraft including the "Viking", "Vespa", "Vanguard" and "Vimy". Includes shots of a record flight from Paris to London on May 10, 1921; King George V and Queen Mary at the Royal Air Force Display, 1925, and a flight over London in a Vickers-Vimy-Rolls commercial aeroplane, September, 1919. (876ft.)

[681]

WESTERN CANADA (The Empire series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

Views of Edmonton. The gathering of the crop on a strawberry farm; the national park outside Banff; bison and a baby moose in the park; views of the Bow river; the Rocky Mountains; the main street in Banff with the Cascade mountain behind; natural hot springs outside Banff; the Rockies seen from a moving train; Mount Edith Cavell; Jasper National Park seen from the train; Amethyst Lake; Maligne Canyon seen from the train; Mount Robson; Kamloops; Thompson River from above; the pine and spruce forests of British Columbia; stripping the trees of their branches and felling them; sawing them into logs; sending the logs downstream; sawing them into planks in a mill in Vancouver. Ships in Vancouver harbour. (907ft.)

[682]

WHERE THE CHEESE COMES FROM (Wonderful Britain series, no. 3). *p.c.*: Harry B. Parkinson. *d.*: Harry B. Parkinson. *dist.*: [British Screen Productions].

Views of the Cheddar area of Somerset, a famous centre of cheese making. Includes shots of the Cheddar Gorge and Glastonbury Abbey. (759ft.)

Refs.: Bioscope, **66** (1005), January 14, 1926, p. 46

[683]

ZANZIBAR AND THE CLOVE INDUSTRY. *p.c.*: British Instructional Films.

The film opens with shots of a globe and maps showing the position of Zanzibar. The streets of Zanzibar; the Sultan, H. H. Seyyid Khalifa bin Harub; further scenes in Zanzibar. Various stages in the cloves industry; watering the clove plants; picking cloves; spreading them to dry; and sorting. A boy climbing down a coconut tree with a nut and plantation workers drink the milk. (829ft.)

A ZOO TEA PARTY (*1926). *p.c.*: British Instructional Films. [684]

Chimpanzees are shown playing cards, smoking, washing, and having a tea party; they are finally taken back in a car sitting on the keepers' laps. (590ft.) (Film incomplete.)

1927 [685]

The ADAGIO (On with the dance series). *p.c.*: Pioneer Film Agency. *p.*: Harry B. Parkinson. *d.*: Harry B. Parkinson. *l.p.*: Sid Tracy, Bessie Hay. *dist.*: Pioneer Film Agency.

Part of a series by well known stage stars. Sid Tracy and Bessie Hay perform an acrobatic adagio, interposed with shots taken from above. (285ft.)

Refs.: Bioscope, **72** (1085), July 21, 1927, p. 40; **72** (1086), July 28, 1927, pp. 32, 36
Kine. wkly., **125** (1058), July 28, 1927, p. 38

[686]

(*cont.*) An AFRICAN DERBY (Empire series). *p.c.*: British Instructional Films. *dist.*: New Era Films.

The crowds on the roads going to the race meeting at Maseru, Basutoland. A wayside entertainer; crowds camping and cooking at the end of the journey; the ponies are turned loose; camps in the vicinity of the course; groups of Basutos showing their costumes; a bookmaker; a group of Basutos studying form; a Basuto on horseback; some jockeys; some of the horses; the parade in the paddock; the jockeys mount and go to the starting post; the race in progress and the finish; the winner escorted by a policeman into the paddock followed by the other horses; a better collecting his winnings; a winning jockey; the crowds starting home; clearing up the course. A family going home in an ox-cart. (760ft.)

[687]

The ANT-LION (Secrets of nature series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films. A view of hills in Southern Europe, the habitat of the ant-lion. Three ant-lions; the larva and detailed study of the jaws; use of jaws for attack; the ant-lion digging and burrowing into sand; awaiting prey; attacking wood-ant and ear-wig; movement below sand; climbing stone; weaving cocoon; change to pupa; emergence of perfect fly; which climbs up a branch and hangs whilst its wings expand; the final form, rather like a dragon fly. (654ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

BASUTOLAND AND ITS PEOPLE. [688]

A caravan; a Bushman; a Basuto man; a village and its herds. Basket, pottery and beer making; a woman shaving and polishing her child's head; Basuto children; curing skins; a tribal meeting with a feast and song and dance. The homeward trek of the natives across the plains. (860ft.)

Refs.: Kine. wkly., **120** (1036), February 24, 1927, p. 76

[689]

BEAUTY SPOTS IN ULSTER (*From* Gaumont Mirror) (*in* "HERE AND THERE IN THE BRITISH ISLES") (*1927). *p.c.*: Gaumont Company. *dist.*: Travel Association of Great Britain.

Carrick-a-rede, north of Antrim showing a rope bridge over a chasm in the coastal rocks; a thatched whitewashed cottage at Ballintoy; waterfalls at Glenariff; the Mourne mountains. (1,101–1,268ft.)

[690]

BLACK COTTON (The Empire series). *p.c.*: British Instructional Films. *dist.*: New Era Films.

Native-worked cotton fields in Nigeria. During harvest we see both young and old picking cotton and carrying loads on their heads. Women pick the soft, downy substance, with seeds attached, and carry the bales to nearby depots. Here mules, donkey and camels transport the cotton by road; the loaded camels. Cotton being washed, spread out to dry, carefully graded, and pressed through a ginning machine. The oil is pressed out of the seed, then cotton is put into 400 lb. bales. Native methods of spinning, weaving and constructing their own machines. The cloth, indigo-dyed in native pits, receives heavy beating to produce a sheen and perfect texture. Several examples of exquisite native hand embroidery. (828ft.)

Refs.: Kine. wkly., **120** (1036), February 24, 1927, p. 76

[691]

A CHARMING VIEW OF THE ABBEY FROM DEAN'S YARD (*From* Gaumont Mirror) (*in* "HERE AND THERE IN THE BRITISH ISLES") (*1927). *p.c.*: Gaumont Company. *dist.*: Travel Association of Great Britain.

Shot of Westminster Abbey from Dean's Yard. (129–138ft.)

[692]

CONWAY AND ITS BEAUTIFUL VALLEY (*From* Gaumont Mirror) (*in* "HERE AND THERE IN THE BRITISH ISLES"). *p.c.*: Gaumont Company. *dist.*: Travel Association of Great Britain.

Boats lying in Conway harbour; Conway suspension bridge; Conway castle from the river. (370–446ft.)

[693]

(*cont.*) DENIZENS OF THE GARDEN (Secrets of nature series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

Two men digging in a garden; close shot of the devil's coach horse beetle; it eats a caterpillar, rears its tail like a scorpion, hides under a rock and digs. The egg which the female covers with earth; the young larva emerges, obtains food and shelter and repels an attack. The oval cell where it remains during the winter; it emerges as a full grown beetle. The earwig with eggs; a female builds a nest; transfers the eggs; repels an attack. Young earwigs with details of their wings. (776ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **129** (1075), November 24, 1927, p. 70

[694]

(DIAMOND MINING) (*1927).

A shot of the mine from above; part of the mine with trucks and men; native workers drilling the blue ground; placing wire and explosives in a hole; the mine from a distance with the explosions taking place. (81ft.) *Flash titles.*

[695]

("DIVINE" AND "CHARLES" IN AN APACHE DANCE) [(On with the dance series)] (section). *p.c.*: [Pioneer Film Agency]. *d.*: [Harry B. Parkinson]. *dist.*: Pioneer Film Agency.

An untitled extract from part of a series by well known stage stars. "Charles" and "Divine", a dancing team, perform an apache dance. (38ft.)

Refs.: Bioscope, **72** (1085), July 21, 1927, p. 40; **72** (1086), July 28, 1927, pp. 32, 36
Kine. wkly., **125** (1058), July 28, 1927, p. 38

[696]

[The FLEA, BUG AND LOUSE] (title missing) (*c.* 1927). *dist.*: Bermondsey Borough Council.

Magnified shots of the flea, its eggs and larvae, including the rat flea which can transmit plague. Magnified shots of the bug and its eggs. Magnified shots of body and head lice and their eggs and of the spirochaete of relapsing fever which is transmitted by the body louse. (1,057ft.)

[697]

FLORAL CO-OPERATIVE SOCIETIES (Secrets of nature series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

Shows how the sexual elements of various pollen flowers operate, and how the petals ("The Advertisers") co-operate with the yellow pollen grains, or male fertilising cells ("The Workers"), by attracting insects to carry the pollen to fertilise the female element of another plant. The flowers shown include the dandelion, globe thistle, daisy, cornflower, carline thistle and everlastings. The film concludes by showing how man's cultivation of petals must necessarily be at the expense of the seed-head. (747ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[698]

GEYSERS AND GLACIERS (The Empire series). *p.c.*: British Instructional Films. *dist.*: New Era Films.

Views of Auckland, New Zealand. The thermal regions. Maoris; hot springs; a Maori memorial to Queen Victoria; scenes in the South Island; views of the Tasman Glacier and Mount Cook. The coast-line at night. (845ft.)

Refs.: Kine. wkly., **120** (1036), February 24, 1927, p. 76

[699]

(LEAGUE OF NATIONS ANTI-WAR FILM) (Great Britain?, *c.* 1927).

A fracas started by a man and a boy is followed by the caption "One murder may start a world war"; newspaper headlines announcing the murder of Archduke Francis Ferdinand dissolves to shots of Serajevo and a map of Europe in 1914. Animated diagrams follow illustrating the spread of World War I. The war ends and shots follow of war graves, crippled soldiers, ex-soldiers, Turkish refugees, ruined homes in Germany, German refugees from the Russian armies and devastation in Poland and France. The film closes with details of the cost of the war in sterling and a map of Europe at the close of the war. (722ft.)

(*cont.*) (LEAGUE OF NATIONS—MEETING OF COUNCIL) (Great Britain?, *c.* 1927).

Views of devastated war areas and war graves; the signing of the Treaty of Versailles; a copy of the Treaty introduces the Covenant of the League of Nations. The League Assembly in session; a meeting of the Council. The League's offices and views of Geneva. (139ft.)

[701]

MOUNTAINEERING IN LAKELAND (*1927). (*From* Gaumont Mirror) (*in* "HERE AND THERE IN THE BRITISH ISLES") *p.c.*: Gaumont Company. *dist.*: Travel Association of Great Britain.

A party of climbers setting out to climb the Great Gable; they drink from a mountain stream; a small party rock climbing; looking over the valley from the rock; the climbers go on to the top. (460–690ft.)

[702]

A MUSICAL COMEDY DANCE [(On with the dance series)] (section). *p.c.*: [Pioneer Film Agency]. *d.*: [Harry B. Parkinson]. *dist.*: [Pioneer Film Agency].

Part of a series by well known stage stars. Cyril Ritchard and Madge Elliott perform a stage routine, some sequences of which are in slow motion to gain a floating effect. (247ft.)

Refs.: Bioscope, **72** (1085), July 21, 1927, p. 40; **72** (1086), July 28, 1927, pp. 32, 36
Kine. wkly., **125** (1058), July 28, 1927, p. 38

[703]

The NURSERY OF THE CORMORANT (Secrets of nature series). *p.c.*: British Instructional Films. *ed.*: W. P. Pycraft. *dist.*: Pro Patria Films.

Views of the west coast of Wales; an island of cormorants. The photographer lands by boat in fine weather. Grey seals on the rocks; black-backed gulls. The cormorant's nest and eggs and other nests on the cliffs. The photographer chooses a site and builds his hide. The female cormorant awaits her mate, who flies in; five eggs in the nest. The nest is guarded whilst the female broods. A gull watches for an opportunity to snatch an egg and is successful. The young cormorants are hatched; the young in close-up showing details of "egg-tooth" on beak. Five-day old fledglings; the mother shelters them from the sun with her wings; a bird pants in the sun. The young are fed on pre-digested tit-bits. Three-week-old birds are then shown, grouped on the top of a cliff ready to fly, swimming and diving for food. (710ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **129** (1075), November 24, 1927, p. 70

[704]

[The ONLY WAY; or, A tale of two titties] (title missing) (*c.* 1927). *p.c.*: [Bermondsey Borough Council, Health Propaganda Department].

A propaganda trailer with humorous sub-titles based on Sydney Carton's last words in the play *The Only Way*, interposed with humorous drawings, advocating the use of Grade "A" (Tuberculin Tested) milk. (104ft.)

OUR PRINCE. *p.c.*: [Pathé Frères Cinema]. [705]

Scenes in Wales. A still of the investiture of the Prince of Wales at Caernarvon Castle. Shots of the Prince then follow, first as a cinematographer; inspecting Marines; riding at the head of mounted troops; taking the salute from the 17th Lancers; talking to cricketers; riding at a point to point meeting and hunting. The film then shows him in the U.S.A., Argentina and France. (608ft.)

Refs.: Bioscope, **72** (1085), July 21, 1927, p. 46
Kine. wkly., **125** (1057), July 21, 1927, p. 53

[706]

A PILGRIMAGE TO CANTERBURY (*1927). (*From* Gaumont Mirror) (*in* "HERE AND THERE IN THE BRITISH ISLES") *p.c.*: Gaumont Company. *dist.*: Travel Association of Great Britain.

Christchurch gate; the exterior of Canterbury Cathedral; the home of Dr. Lang, the Archbishop of Canterbury; the ruins of the Monastery hospital; the "Dark Entry". (801–927ft.)

(*cont.*) PLANT MAGIC (Secrets of nature series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

Micro-cinematography is used to show shots of plants and plant secretion at 200 times normal speed. A flower head opens and roots collect water. Carbonic acid is absorbed through the cells of leaves. This water and gas is converted to grape-sugar by sunshine and is in turn conjured into non-soluble starch-grains. The potato turns the grains back to a sugar solution which it absorbs through the cell walls; the oak makes gallic acid which crystallises; crystals of vanillin made by the vanilla bean are then shown; the tea plant forms caffeine; the gum Benjamin, Benzoic acid, salicin from willow tree; camphor crystals; cocaine; and asparagine. Saltpetre, epsom salts, an old bone, a piece of iron and a glass of soda water are put together by a man, but he can make nothing from them; a rose-head is shown to show what the plant can produce. (746ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[708]

The PLANTS OF THE PANTRY (Secrets of nature series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

Micro-cinematography is used to show shots of the growth of mould plants. Informative titles precede the shots which are taken at 200–20,000 times normal speed. Mould is first shown on cheese; flies distribute moulds; their tracks are shown with "footprints" which "live" and germinate. Each individual spore produces a plant; inner spores wait until the outer have grown. Mould plants grown in all directions; when flooded, mould breaks up until stranded on other food; when dry it puts out branches to grasp the last drop of moisture. It develops its fruit; a closer view; it ripens, turns black and finally becomes a ball of spores ready for distribution. Related spore plants do not marry but embrace on meeting. Unrelated plants marry and consummate producing a giant cell which raises a ball of spores and results in further growths which quickly germinate to form new plants. (822ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934
Kine. wkly., **129** (1075), November 24, 1927, p. 70

[709]

The PRAYING MANTIS (Secrets of nature series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

Three of the species are shown, followed by a close-up of the forelegs. The praying mantis feeds on living creatures; it stalks its prey which becomes hypnotised by the appearance of its attacker. The mantis changes from larva to pupa and from pupa to a perfect insect; its final form, with details of wings. The male prepares for courting; two females fight for his attention; the female gazes fixedly at her lover during courting. The female prepares her nest of foam, deposits her eggs and leave them. (723ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

ROMAN BRITAIN. *p.c.*: British Instructional Films. [710]

A reconstruction of life in Britain in Roman times. It shows life in a British village and a Druid ceremony. Part two shows life in a Roman town and the film ends with a battle between the Britons and the Romans. (1,860ft.)

Refs.: Bioscope, **70** (1057), January 13, 1927, p. 63
Kine. wkly., **119** (1030), January 13, 1927, p. 73

[711]

The ROMANCE OF THE FLOWERS (Secrets of nature series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

The opening up of a flower-head; a close-up of the pollen; bees attracted by the bloom. In order to protect the pollen from rain and yet remain accessible to insects the snowdrop hangs down and the opening bloom is shown from below; a bee enters. The tulip closes its petals making a rainproof join. The spider-wort fertilises itself—the anthers withdraw, the stigma follows, and the petals close against the weather. Monkshood and the snapdragon visited by bees. Some plants use their anthers as catapults and shoot out the pollen from a rainproof sheath,

1927 (*cont.*) which is illustrated by the poor man's orchid. The lupin and other plants have a device which is worked by the weight of insects. The meadow sage. When a flower has been fertilised the petals wither. (771ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[712]

SCOTLAND'S OLDEST INHABITED CASTLE (*From* Gaumont Mirror) (*1927) (*in* "HERE AND THERE IN THE BRITISH ISLES"). *p.c.*: Gaumont Company. *dist.*: Travel Association of Great Britain.

Views in the grounds of Dunrobin Castle. (703–776ft.)

[713]

SOMETHING NEW IN CABARETS (*From* Eve's Film Review) (*1927). *p.c.*: [Pathé Frères Cinema].

The R.M.S. *Berengaria*; crowds ballroom dancing on board including Tallulah Bankhead; a cabaret ends with Wendy Toye performing a ballet dance. (315ft.)

[714]

The STORY OF A GLASS OF WATER (Secrets of nature series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

Cinematography, at 20,000 times normal size and introduced by informative titles, show how science and nature produce pure drinking water. A reservoir; shots of various forms of life in water including the water-flea, cypris, volvox and amoeba. These are eliminated by mechanised filters of sand and pebbles which are drained and cleaned regularly. Bacteria, which is prevented from filtering through the sand by allowing a film to grow on the surface of the water, partly made of weeds containing myriads of cells; these produce bubbles of oxygen which help purify the water. Other creatures which trap the bacteria are diatoms. A jug and glass of pure drinking water. (663ft.)

Refs.: Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[714a]

The STORY OF A LEAF (Secrets of nature series). *p.c.*: British Instructional Films.

Horse chestnut leaves opening in early spring; the nettle, with the poison in the sting shown flowing at 200 times its normal speed; how the sting stings. How leaves serve the main plant. The ice-plant stores water in special cells; woodsorrel folding its leaves to prevent evaporation. The skeleton framework of a leaf which assists in providing nourishment to the main plant; "stomata" or breathing cells; the work of other cells; chlorophasts; at autumn the leaves die. (810ft.)

Refs.: Kine. wkly., **129** (1076), November 24, 1927, p. 70

[715]

The STORY OF THE GRASSES (Secrets of nature series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

Many of the plant movements are shown at 20,000 times their normal speed. The birth of the grasses. An oat-seed is laid open, with roots sprouting; the roots reach many inches below the soil; each root is covered with a fringe of organs which reach out to extract nourishment; they avoid stones. Corms, in which food supplies are stored and from which new growth arises are then shown. With extra energy derived from corms a spike of grass can overthrow and uproot other plants. Blades of grass are protected by saw-like edges. The flower spike of the grass appears from a sheaf of leaves and expands under the sun's rays. From each spikelet appear little anthers bearing pollen; as each load of pollen is taken away another takes its place; the pollen is carried away by the wind. Feathery stigmas are connected with immature seeds which expand and catch the pollen. Filaments of the seed of the farmer's oat are shown which, falling on the ground upside down, has difficulty with its roots and perishes on a smooth surface. The wild oat fends for itself; when the seed has settled in, the life cycle of the grass begins afresh (844ft.)

Refs.: Bioscope, **70** (1057), January 13, 1927, p. 63
Field, Mary *and* Smith, Percy. Secrets of nature. London, 1934

[716]

SUNLIGHT IS LIFE (*c.* 1927). *p.*: Dr. Ulrich Kayser. *d.*: Georg Schubert. *ph.*: Herbert Paech. *technical advisor*: Dr. Kurt Huldschinsky. *dist.*: Bermondsey Borough Council Health Propaganda Department.

The film contrasts plants and people who have had plenty of sun and are strong

1927 and healthy with the weak ones which have been deprived of sunlight. It then
(cont.) goes on to show the quartz lamp which produces ultra-violet rays being used medically in the treatment of rickets in children and for adults lacking sunshine. (1,714ft.)

[717]

SUSSEX SNAPSHOTS (*1927) (*From* Gaumont Mirror) (*in* "HERE AND THERE IN THE BRITISH ISLES"). *p.c.*: Gaumont Company. *dist.*: Travel Association of Great Britain.

Exterior shots of Hurstmonceaux Castle; the exterior of the banqueting hall; the ruined west wing; a creeper trained against a house in a Sussex village which reads "Praise the Lord"; Sussex willow bark being stripped and tied in bundles; the willow being used for rough thatching. (151–350ft.)

[718]

TIED DYEING—A NEW ART FOR THE HOME (*From* Eve's Film Review) (*1927). *p.c.*: [Pathé Frères Cinema].

Describes and demonstrates a method of dyeing material in pattern by folding and tying up with soft string before immersion. (217ft.)

[719]

(TREATMENT OF FRACTURES AT ST. THOMAS'S HOSPITAL) (*1927). *sp.*: [St. Thomas's Hospital, London]. *p.c.*: Stoll Picture Productions.

Reduction of Colles fracture—malleable metal splints—how they are moulded in order to keep lower end of radius pronated; reduction of fracture by manipulation; when fracture is reduced a dorsal pad is placed over lower end of upper fragment and bandaged; fracture of thigh in middle third—reduction by the method practised by Hugh Owen Thomas; a claw foot which had previously had an operation but had recurred, corrected by use of Thomas wrench. (732ft.)

[720]

The UNION OF POST OFFICE WORKERS. *p.c.*: [Union of Post Office Workers]. *sc.*: Horace Nobbs.

A film showing the types of work in the Post Office and the activities and achievements of the Union of Post Office Workers. The history of the union movement; the work of postmen. Post Office porters; counter clerks; telegraphists; telephonists. The work at Union headquarters; Mr. Ammon and Mr. Middleton are seen at the Houses of Parliament; Mr. Baker is seen talking to Mr. Hartshorn, the first Labour Postmaster General. A week-end school; the film ends with a cartoon of a telegraph boy delivering a telegram to a cinema containing greetings to "all those present" from Mr. J. W. Bowen, the General Secretary of the Union. (3,709ft.)

Refs.: Kine. wkly., **120** (1035), February 17, 1927, p. 35

[721]

UNUSUAL PEEPS AT LONDON (*1927) (*From* Gaumont Mirror) (*in* "HERE AND THERE IN THE BRITISH ISLES"). *p.c.*: Gaumont Company. *dist.*: Travel Association of Great Britain.

Big Ben from Millbank; St. Martin-in-the-Fields from the National Gallery; St. Paul's from a narrow street looking upwards; Horse Guards Parade from the archway; Buckingham Palace across St. James's Park lake; the Victoria Memorial from across St. James's Park lake; Trafalgar Square through Admiralty Arch. (20–121ft.)

[722]

WELLS AND ITS FAMOUS CATHEDRAL (*1927). (*From* Gaumont Mirror) (*in* "HERE AND THERE IN THE BRITISH ISLES") *p.c.*: Gaumont Company. *dist.*: Travel Association of Great Britain.

Wells Cathedral from Tor Hill; close up of carving on the Cathedral and the Clock; the camera on a moving vehicle passes through the main street; the drawbridge over the moat and the gate house; the Vicar's Close. (970–1,080ft.)

[723]

WHERE THERE'S LIFE THERE'S SOAP (*1927). *sp.*: Bermondsey Borough Council, Health Propaganda Department. *author*: H. W. Bush. *ph.*: C. F. Lumley. *dist.*: Bermondsey Borough Council.

A film on personal hygiene demonstrating the importance of cleanliness and care of the skin. Includes line drawings of skin sections showing hair follicles, sebaceous glands and sweat glands and concludes with shots of Bermondsey's public baths and vapour baths. (1,289ft.) *Flash titles.*

Refs.: British Film Institute. Catalogue of British Medical Films. London, 1936, p. 18

1927 [724]

(*cont.*) YOUTH AND LIFE: GROWING UP (*c.* 1927). *p.c.*: Community Productions. *dist.*: [National Council for Combating Venereal Diseases].

A propaganda film for adolescent boys in which they are exhorted to cultivate habits which promote health. (912ft.)

[725]

1928 BAGHDAD (The Empire series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

Views of Baghdad from the river, with crowds crossing Maude Bridge and scenes of life on the river Tigris. A shot of King Feisal I, is followed by others showing Iraqi troops on parade, mounted police and the civil court. Street scenes and various aspects of native life are depicted, the film concluding with a call to prayer from a minaret of the Mosque Abdelkadar and Mohammedans at prayer. (680ft.)

[726]

BALUCHISTAN (Heart of Asia series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

A Baluchistani on a hill top surveying the country; the Bolan Pass; a band of natives in the Pass on their way to market; a pitched camp of natives; Kundalini village; two men building a wall of mud; an ox-cart travelling across a plain; the road approaching Quetta; a regiment of native soldiers marching past with a band; scenes in Quetta and in the market; a man working in the fields with oxen; oxen and camels being loaded; the road leading to Afghanistan; the Kojak Pass with armed guards on the frontier; the boundary stone between India and Afghanistan. The film ends with a shot of a sentry on a hill top. (670ft.)

Refs.: Kine. wkly., **138** (1113), August 16, 1928, p. 46

[727]

The BENGUELA RAILWAY: a milestone in African civilisation. *p.c.*: British Instructional Films.

A map of Africa showing places on the railway line. Scenes in Lobito, the starting point of the railway; a train arriving at Catumbella station; travelling through sugar plantations; past the Caimbambo rocks; through the farm lands of Chimboa; the station at Longonge; the Lepe rocks; scenes in Huambo (Nova Lisboa); the site of the new dam on the Quando river. The train leaves Huambo and passes through the farmlands of Silva Porto; the falls of Koemba; forest land; laying the railway track; Lumiji bridge under construction; travelling by car from Luacano to Elisabethville; scenes in Elisabethville. The copper industry in Elisabethville. (2,231ft.)

[728]

(CONSTRUCTION OF IMPERIAL CHEMICAL HOUSE) Part 4. *p.c.*: British Instructional Films. *sp.*: Imperial Chemical Industries.

Joinery work in progress at the workshops showing planing, tenoning, morticing, moulding, fitting a door together, cramping, wedging, glueing up and cleaning of a door; some completed pilasters and some of the carved work; the walnut panelling and carving in Lord Melchett's room; a hidden "jib" door being placed in position; ceiling and cornices; preparing a corridor ceiling for lighting; touching up and painting; the plumber at work; Mr. Fagan's moulding shops in South Kensington, where all carvings are first moulded in clay. Lord Melchett, Sir Harry McGowan and the Hon. Henry Mond arriving at Imperial Chemical House and in the colonnade outside the boardroom. Imperial Chemical House in its completed site, viewed from the South Bank of the Thames and views from the building over Westminster and the Thames. (896ft.)

[729]

(CUTTY SARK AT FALMOUTH) (*From* British Screen Tatler). *p.c.*: [British Screen Productions].

Shots of the jetty and quayside; sailing ships in the harbour including the *Cutty Sark*; a travelling shot of the prow of an old French ship with a carved figurehead; a shot of its tall mast. (123ft.)

Refs.: Bioscope, **74** (1109), January 5, 1928, p. 32

[730]

EARL HAIG—THE SOLDIER AND THE MAN; souvenir review of the great Field Marshal in war and peace. *p.c.*: Gaumont Company. *compilers*: Gaumont Company. *contributors*: Gaumont Company, Imperial War Museum.

1928 (*cont.*) A record of some of the activities of Field Marshal Earl Haig. Included are shots of Earl Haig with his general staff at his headquarters in France; the meeting of King George V and M. Poincaré in 1915, attended by the Earl, the Prince of Wales, and Marshals Foch and Joffre; his triumphant return to England; with General Pershing in London in 1919; leading the great Peace march; inspecting limbless soldiers; presenting British honours to American officers; being presented with the Border Pennon at Galashiels by the Duke of Buccleuch; with the Duke of York at a parade of the British Legion; watching a parade of the British Legion with King George V and Queen Mary after marching with the Legion; and finally, at a march past of Boy Scouts following an inspection. (723ft.)

Refs.: Bioscope, **74** (1114), February 9, 1928, p. 53
Kine. wkly., **132** (1086), February 9, 1928, p. 66

[731]

An EASTERN MARKET (The Empire series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

Two men in the Punjab stacking sheaves of wheat; a farmer setting off to market; Rawal Pindi from a distance; firewood cutters loading up wood for the market; farmers driving in their sheep and cattle; clothes spread on the bank of a river to dry; the road into the town; brushmakers sitting at the roadside making brushes; stalls in the market; a merchant loading a camel; oxen loaded with large bales; a group of men playing chawter; a man calling from the minaret; a Hindu temple. The film ends with shots in the Juma Mosque. (681ft.)

[732]

FASHIONS OF FIFTY YEARS AGO (*c.* 1928). *p.c.*: [First National-Pathé].

Extract from a cinemagazine compares the favourite styles of 1876, 1896 and 1908 and the extreme styles of 1928, demonstrated by Polytechnic students. (271ft.)

FLYING (Great Britain, *c.* 1928). *dist.*: Butcher's Empire Pictures. [733

To illustrate their contribution to the history of flight, scenes from the lives of famous aviation pioneers are shown: Wilbur Wright; Lincoln Beachey; Harry Houdini; Harriet Quimby; war pilots William Bishop (England), William Coppens (Belgium), Baron von Richthofen (Germany), Francesco Barraca (Italy), René Fonck (France) (still portraits); Capt. Albert Ball; Capt. Georges Guynemer; Harry G. Hawker and Mackenzie Grieve; Sir John Alcock and Sir Arthur Whitten-Brown; Sir Ross and Sir Keith Smith; Lt. Cdr. Albert Cushing Read; Sir Alan Cobham; Lindbergh; Byrd; winning team of Schneider trophy contest, 1927, led by Webster. (1,059ft.)

[734]

HEALTH AND CLOTHING. *sp.*: Bermondsey Borough Council. *author*: H. W. Bush.

Mainly intended for use in connection with maternity and child welfare schemes. After a demonstration of the unhygienic garments worn by women in 1560 and 1890 contemporary fashions for women and children are shown with the emphasis on lightness and warmth. The dangers of wearing garters, inflammable materials and tight shoes are also demonstrated. (977ft.)

Refs.: British Film Institute. Catalogue of British medical films. London, 1936, p. 18

[735]

IN A PERSIAN TOWN (The Heart of Asia series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

This film shows life in Yazd, including children at school, cotton processing and weaving, the weighing of money at the Government Revenue Office, as well as bazaar and street scenes. The film concludes with the preparation of opium, men smoking opium and a shot of an addict. (680ft.)

Refs.: Kine. wkly., **138** (1113), August 16, 1928, p. 46

(IRISH PERSONALITIES) (*1928). [736]

The last British troops in Ireland are seen unloading kit bags from a truck; the first Irish Free State Parliament in a group outside a building after their first meeting; an officer is seen laying a wreath on a memorial in memory of Ypres; Earl Beatty inspects sailors; Field Marshal Lord French walking in the street followed by a group of officers. (91ft.) (Film incomplete.)

(*cont.*) [JAFFA ORANGES] (title missing) (The Sunshine series). *p.c.*: British Instructional Films. *dist.*: [Pro Patria Films].

The Sheik Abu Behr inspecting the work of harvesting the oranges in the groves. The oranges are then packed, and loaded on to camels for transport to Jaffa Harbour. The Sheik then supervises the loading of the oranges on to ships. The film ends with a shot of the Sheik giving thanks to Allah for a good harvest, with his donkey standing by. (687ft.)

Refs.: Bioscope, **78** (1161), January 2, 1929, p. [72]

[738]

[KANO] (title missing) (The Empire series). *p.c.*: British Instructional Films. *dist.*: New Era Films.

A ceremony at which the Emir of Kano receives a State Umbrella from a representative of the British Government. Tax money being brought in from the villages followed by shots of the uses to which it is put—prisons, schools and bridge construction. Modern methods in cotton growing and the leather trade. Ground nuts being pounded for the oil. Scenes in a tin mine; a horse race. (806ft.) (Film incomplete.)

Refs.: Bioscope, **75** (1131), June 6, 1928, p. 43
Kine. wkly., **136** (1103), June 7, 1928, p. 41

[739]

LITHOLAPAXY (Bigelow's Operation). *sp.*: King's College Hospital, London. *author*: Sir John Thomson Walker. *ph.*: Medical Department, Kodak.

Sound passed, bladder washout; lithotrite passed. Method of use shown on a model and on a case. Bladder washout, suction, fragments evacuated, manoeuvre repeated. Indwelling catheter; dressing. (769ft.)

Refs.: British Film Institute. Catalogue of British medical films. London, 1936

[740]

MESSINA LEMONS (The Sunshine series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

An unedited copy of the film. Views of Sicily. Workers picking lemons in the groves, removing the stalks and leaves and transporting the lemons to the packing centre at Milazzo. Here the lemons are brushed, wrapped and packed. The boxes of lemons are then transported to the port. In England a woman drinks a glass of lemon juice; two girls and a boy drink lemonade and suck slices of lemon. (809ft.)

[741]

[NIGERIA] (title missing) (The Empire series). *p.c.*: British Instructional Films. *dist.*: New Era Films.

A group of Negroes dancing; they then charge on horseback and enter a walled town, Kano. Street scenes inside the town, a shot of the town from above. Leather workers dressing and dyeing skins; metal workers beating and engraving their wares; glass workers; workers picking cotton in fields outside the town; spinning, weaving, dyeing and embroidering the cloth and taking it to market. A potter setting out his wares in the market; crowds and stalls in the market. (745ft.) (Film incomplete.)

Refs.: Bioscope, **75** (1131), June 6, 1928, p. 43
Kine. wkly., **136** (1103), June 7, 1928, p. 41

The NORTH WEST FRONTIER. *p.c.*: British Instructional Films. [742]

A map of the world; a map of India. Shots follow of a town; a map of Afghanistan and the North West Frontier Province; a panning shot of Peshawar; street scenes in Peshawar; stalls in the market in Peshawar; the village of Kabla; making cartridges; boring rifle barrels; a map of the Khyber Pass; shots of scenes in the Pass. Scenes in Lundi Kotal. (745ft.)

[743]

(OPENING OF BRITISH INSTRUCTIONAL FILM STUDIO). *p.c.*: [British Instructional Films].

An unedited and untitled record of the opening by the Rt. Hon. L. S. Amery of the new studios of British Instructional Films, Ltd. at Welwyn Garden City on November 8, 1928. Guests are seen arriving by special train and walking across

1928 *(cont.)* fields towards the studio. Mr. Amery is then seen speaking to an audience (on the platform with him are Mr. H. Bruce Woolf and Mr. A. E. Bundy) and the final shots show an actress on a set performing before the camera in long distance. (260ft.)

Refs.: Bioscope, **76** (1146), September 19, 1928, p. 46: **77** (1154), November 14, 1928, p. 32

[744]

The OPENING OF TAKORADI HARBOUR. *p.c.*: British Instructional Films.

The arrival of the Right Honourable J. H. Thomas, M.P., at Takoradi on April 2, 1928. The next day natives are seen flocking to the ceremony. H.M.S. *Daffodil* steams into the harbour and the official party disembark; a guard of honour of the Gold Coast Regiment is inspected; Gold Coast chiefs assemble; the Governor welcomes Mr. Thomas and Mr. Thomas declares the harbour open. After the ceremony the Governor and Mr. Thomas discuss the harbour with the Chiefs; the construction staff is introduced and Lady Slater unveils a commemorative tablet and is handed a memento by Sir Robert MacAlpine. A shot follows of Mr. Thomas, the Governor and Sir Joseph Byrne. Later Sir Alan Cobham lands his seaplane on the harbour and is welcomed. He takes off; a view of the breakwater from the beach. (1,131ft.)

Refs.: Bioscope, **74** (1109), January 5, 1928, p. 80

[745]

OXFORD. *p.*: Bernice de Bererac. *d.*: Charles Calvert. *ed.*: Thorold Dickinson. *ph.*: Basil Emmott.

A distant view of the city; streets and buildings in Oxford; an academic procession; various colleges with their quadrangles and gardens; Tom Tower and Christchurch Cathedral; the walks and paths by the Isis. Undergraduates bicycling to their lectures, dining in hall; enjoying open air sports, such as soccer, cricket and boat-racing, holding a party in someone's rooms after a debate at the Union. At midnight they hasten back to college or lodgings before the gates are closed. (1,256ft.)

Refs.: Kine. wkly., **132** (1086), February 9, 1928, p. 42

[746]

A PERSIAN CARAVAN (Heart of Asia series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

A camel caravan entering a caravanserai after a night journey; merchants bringing their goods for transit; camels are loaded and the caravan moves off. The caravan entering a desert rest camp; the camels and donkeys are fed; the drivers eat; the men and animals resting; the caravan moves off again; a merchant praying for the safety of the caravan and his goods. (652ft.)

Refs.: Kine. wkly., **138** (1113), August 16, 1928, p. 46

[747]

PERSIAN CARPET MAKING (The Heart of Asia series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

Street scenes in Korman; sorting clipped wool; spinning the wool; spinning two strands together; brushing the dye onto the wool; the designing room; setting up the warp; weaving the carpet; the foreman shouting out the design to the weavers; clipping the carpets; a donkey load of carpets brought in from the villages; one carpet held up for inspection; roping up the carpets into bales for export; camels transporting the carpets to the railway. (601ft.)

Refs.: Kine. wkly., **138** (1113), August 16, 1928, p. 46

(PRESIDENT COSGRAVE) (*1928). *dist.*: [Pro Patria Films]. [748]

President Cosgrave is first seen seated in the garden, then in close shot with his mother. (29ft.) (Film incomplete.)

Refs.: Mthly. film bull., **1** (8), September 1934, p. 62

[749]

A PUNJAB VILLAGE (The Empire series). *p.c.*: British Instructional Films. *dist.*: [Pro Patria Films].

Maps showing the location of Punjab. Scenes of life in Punjab then follow, the workers setting off in the morning; work in the rice fields; oxen turning wheels;

1928 women baking, spinning, weaving and washing clothes. Workers returning home (*cont.*) and the men resting under a tree. (746ft.)

Refs.: Mthly. film bull., **1** (8), September 1934, p. 62

[750]

ROUGH SEAS ON THE CORNISH COAST (*1928). (*From* Gaumont Mirror) (*in* "HERE AND THERE IN THE BRITISH ISLES") *p.c.*: Gaumont Company. *dist.*: Travel Association of Great Britain.

Shots of the sea breaking on the coast. (941–953ft.)

[751]

SISAL GRASS INDUSTRY OF EAST AFRICA (The Empire series). *p.c.*: British Instructional Films.

Waving sisal grass on a plantation. Native workers cutting and tying the leaves in bundles; transporting the bundles by railway to the factory; feeding the leaves into a fibre extracting machine; washing and drying the fibre and binding it into bales ready for shipment. (639ft.)

[752]

SPANISH ONIONS (The Sunshine series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

Scenes in and around Valencia. The sorting, crating and transporting of onions to Valencia harbour. An English housewife preparing and cooking braised onions; an old porter at Valencia docks. (770ft.)

Refs.: Bioscope, **78** (1161), January 2, 1929, p. [72]

[753]

The STORY OF OUR FOOD SUPPLY. *sp.*: Bermondsey Borough Council. Health Propaganda Department. *author*: H. W. Bush. *dist.*: Bermondsey Borough Council.

Food inspection at the wharves in Bermondsey; fish inspection at Billingsgate Market; meat inspection at Smithfield and fruit and vegetables at Covent Garden. The work of the Food and Drugs Inspector is shown by butter being sampled at a general store, whilst an agent obtains samples from a milkman and tests them in the street. The Markets Inspector is also seen at work in a local market where precautions for ensuring clean food are demonstrated. The film closes with an appeal to the public to keep their food covered and larders clean. (425ft.)

Refs.: British Film Institute. Catalogue of British medical films. London, 1936, p. 19

[754]

SUPRAPUBIC PROSTATECTOMY FOR ENLARGED PROSTATE. *sp.*: King's College Hospital, London. *author:* Sir John Thomson Walker. *ph.:* Medical Department, Kodak. *dist.*: [Kodak Medical Library].

Particulars of case, a man aged 80; renal function tests; spinal and light general anaesthesia; passage of catheter; median suprapubic incision; entry into bladder; demonstration on model. Exposure of bladder base and prostatic bed; toilet of internal meatus and prostatic bed; drainage; repair of abdominal wall; patient replaced in horizontal position; catheter tied in uretha; dressing; removal of patient; demonstration of prostate after removal. (1,595ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 18 (no. 140)
British Film Institute. Catalogue of British medical films. London, 1936, p. 17

[755]

THROUGH THE BACK DOOR INTO INDIA (The Heart of Asia series). *p.c.*: British Instructional Films. *dist.*: Pro Patria Films.

A camel caravan; a man leading mules; an Englishman setting off for the "back door" of India by car; Kermanshah, the first Persian town on the route; a wayside tea stall; pariah dogs enjoying a bone; a Persian advising about the route; a breakdown; a contingent of the Desert Guards on horseback arrive and help arrives from Yazd; the baggage is transferred to camels and the caravan sets off with thirty men pushing and pulling the car; the car passes an old watch tower; a sand storm; Nasratrabad Sipi Pass; a breakdown again; an audience of onlookers help to push the car; driving into Quetta. The film ends with a shot of soldiers of the East Lancashire Regiment marching along the road. (726ft.)

Refs.: Kine. wkly., **138** (1113), August 16, 1928, p. 46

1928

(*cont.*) [756]
A TOUR OF THE DOMINIONS BY THE RIGHT HON. L. S. AMERY, M.P. (Secretary of State for Dominion Affairs). *ph.*: Photographed by Capt. W. Brass (Lord Chattisham) and assembled and arranged by Blunt and McCormack, Ltd.

A film record of the official tour of Mr. Amery through the Dominions of the Empire, July 1927–February 1928. The tour covered South Africa, Australia, New Zealand and Canada. (7,271ft.)

Refs.: The Times, February 25, 1928, p. 7; March 6, 1928, p. 16.

[757]
[TWENTY YEARS AGO] (title missing). *p.c.*: British Screen Classics. *ed.*: Ben R. Hart. *asst. ed.*: St. J[ohn L.] Clowes. *dist.*: [British Screen Productions].

A satire made up of topical pictures taken between 1896 and 1928. Flashbacks include the Derby of 1896, the Woodford cycling meet of 1897, a congestion of traffic outside the Mansion House about that period, Queen Victoria's Diamond Jubilee procession, and shots of King Edward VII on horseback and shooting at Sandringham in 1909 in the company of Queen Alexandra, King George V and Queen Mary. An excerpt from D. W. Griffith's "A Feud in the Kentucky Hills" with Mary Pickford, which is satirically treated under the title "The Only Child; or, Twins are Worse" precedes a concluding parade of fashions. (1,420ft.)

Refs.: Bioscope, **75** (1134), June 27, 1928, p. 38
Kine. wkly., **136** (1106), June 28, 1928, p. 53

[758]
The VICTORIA FALLS OF SOUTH AFRICA (*From* British Screen Tatler). *p.c.*: [British Screen Productions].

Various shots of the falls. (80ft.)

Refs.: Bioscope, **74** (1109), January 5, 1928, p. 32

[759]
WEST AFRICA CALLING. *sp.*: Conservative and Unionist Central Office. *p.c.*: British Instructional Films.

West Africa before it was developed with forests, swamps and deserts; primitive life. Development under British rule. A white man surveying and supervising West Africans laying railway tracks; a street scene; a native school; African surveying students; a hospital; men pushing loaded trucks along a small railway. Starting new industries; cocoa growing; processing rubber; timber growing; developing the tin mines and the new harbour at Takoradi; natives carrying sacks of cocoa on their heads; sorting and packing cocoa, nuts and raw cotton wool; at the tin mines using British machinery; bridge building with British cement; a railway using British sleepers, lines and rolling stock; scenes in a factory in Britain making machinery for West Africa; motor traffic in West Africa; scenes in British car factory making cars for West Africa; a ship loading at the docks; a group of British workers. A small boy on a beach in West Africa. (859ft.)

1929

[AFRICAN FAUNA] (title missing). *dist.*: Visual Education. [760]

Wild animals in East Africa. The water buck; birds flocking to a water hole; finches; ravens and vultures; vultures and crows eating; the secretary bird; the spur fowl; common partridge of Africa; the greater bustard; Marchon storks; weaver birds' nests; the safari ant; monkeys and baboons. (661ft.)

Refs.: Bioscope, **79** (1177), April 24, 1929, p. 26
Visual Education. A catalogue of educational and cultural films. London, 1931, p. 26 (no. 586)

[761]
ARISE AND WALK; a film illustrating the prevention and cure of cripples. *sp.*: Central Council for the Care of Cripples. *p.c.*: Oxford Films. *d.*: John Greenidge. *ph.*: Randal Terraneau *and* Frank Canham. *sc.*: John *and* Terence Greenidge.

A film demonstrating the value of treatment of young children with joint diseases, with a number of case histories. (2,715ft.)

[762]
BETHLEHEM (*From* Pathé Pictorial, no. 597). *p.c.*: [First National-Pathé].

Various panoramic views, a market scene, street scenes and close shots of Bedouins. (115ft.)

(*cont.*) CAMERA INTERVIEWS—WALTER LINDRUM; introduced by Claude Falkiner (*From* a Pathé Pictorial). *p.c.*: [First National-Pathé).

Walter Lindrum and Claude Falkiner at a billiards table; Lindrum demonstrates stance, grip and the bridge; he then demonstrates various shots; a masse stroke by Claude Falkiner. (333ft.)

Refs.: Bioscope, **81** (1212), December 25, 1929, p. 17

[764]

CARCINOMA OF THE BREAST TREATED WITH RADIUM. *sp.*: St. Bartholomew's Hospital. *author*: Geoffrey Keynes. *ph.*: Medical Department, Kodak. *dist.*: [Kodak Medical Library].

Radium needles (diagram); position of carcinoma and placement of needles (diagram); instruments; threading needles; stab wounds made in the skin around growth; insertion of radium needles and placing of gauze; dressing; radiograph of needles in position. (695ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 17 (no. 133)
British Film Institute. Catalogue of British medical films. London, 1936, p. 15

CHANNEL CRUISE OF THE R.M.S. "ORONTES" [765]

A record of a cruise made by the 20,000 ton liner between September 13th and 15th, 1929, the year in which it was built. Includes shots of passengers (presumably directors and guests of the Orient Steam Navigation Company), lifeboat drill, the presentation of a walking stick to the captain, Captain F. R. O'Sullivan, deck games, and various shots of the officers and crew, including the chef. (397ft.)

[766]

The COMMON BUTTERFLY. *p.c.*: Visual Education. *ed.*: [Christopher A. Radley]. *supervising ed.*: J. Arthur Thomson. *dist.*: Visual Education.

The life story of the cabbage butterfly showing the developing eggs, the active feeding and growing caterpillar, the resting pupa and finally the winged insect. (530ft.)

Refs.: Visual Education. A catalogue of educational and cultural films. London, 1931, p. 30 (no. 605)

[767]

DADDY LONG LEGS (*From* a Pathé Pictorial). *p.c.*: [First National-Pathé]. *dist.*: [First National-Pathé].

Shows a tractor pulling down trees, with an attachment to which the trunks are fastened and dragged away. (93ft.)

[768]

DO YOU REMEMBER? (*From* Pathé Pictorial, no. 603). *p.c.*: [First National-Pathé].

The first attempts at flight by the Danish avaitor, J. C. Ellehammer in 1906 and the reception of the American explorer, Dr. F. A. Cook in Copenhagen following his reputed discovery of the North Pole in 1909. (163ft.)

[769]

DRIFTERS. *sp.*: [Empire Marketing Board] (E.M.B.). *p.c.*: New Era Productions. *d.*: John Grierson. *ed.*: John Grierson. *ph.*: Basil Emmott. *dist.*: New Era Films.

The story of the North Sea Herring Fisheries filmed at Lerwick in the Shetlands, Lowestoft and Yarmouth and in the North Sea. Includes shots of trawlers leaving harbour, in storm at sea; also locating and catching herring shoal; fish auction at Yarmouth, fish girls gutting herring, taking fish to city markets by train. (3,631ft.)

Refs.: Bioscope, **81** (1208), November 27, 1929, p. 33
Close-up, **5** (5), November 1929, pp. 402–9
Film Society (London). Programme no. 33, November 10, 1929, p. [2]

[770]

The EDIBLE SNAIL. *p.c.*: Visual Education. *ed.*: [Christopher A. Radley]. *supervising ed.*: J. Arthur Thomson. *dist.*: Visual Education.

A large Roman snail in close-up and on a branch with extended horns; its empty shell, with details of spiral; a broken shell showing a single twisted chamber;

1929 (*cont.*) the muscle contractions of the "foot" of the snail photographed from below as it travels over glass; creeping round the edge of a razor, demonstrating its lightness of locomotion; a litter of snails feeding; a collector digging for eggs; the eggs hatching; a young snail in close-up. Young snails being reared for the market and being gathered up. (515ft.)

Refs.: Visual Education. A catalogue of educational and cultural films. London, 1931, p. 28 (no. 598)

[771]

GLIMPSES OF INDIA (*1929). *p.c.*: Visual Education. *ed.*: [Christopher A. Radley]. *supervising ed.*: L. W. Lyde. *dist.*: Visual Education.

Scenes of Indian life and architecture including the Khyber Pass, the Golden Temple Amritsar, the Taj Mahal, Agra, the Maharajah's palace, Mysore, the Bathing Festival, Benares and various agricultural activities. Village life in Southern India including dancers, snake charmers, potters at work, dhobies washing clothes, barbers and water carriers; Bhils fishing. (1,894ft.)

Refs.: Mthly. film bull., **1** (8), September 1934, p. 62

[772]

The HAMSTER (*1929). *p.c.*: Visual Education. *ed.*: [Christopher A. Radley]. *supervising ed.*: J. Arthur Thomson. *dist.*: Visual Education.

The film shows hamsters collecting and storing food and in their burrows. The hamster is shown defying first a cat and then a dog. Two men dig out a hamster burrow while it is hibernating and the hamster is seen trying to hide. (493ft.)

Refs.: Visual Education. A catalogue of educational and cultural films. London, 1931, p. 27 (no. 592)

[773]

The HOME WRECKER (Secrets of nature series). *p.c.*: British Instructional Films. *p.*: Edgar Chance. *ph.*: E. Hawkins *and* Oliver Pike. *dist.*: Pro Patria Films.

The hide is prepared; a nest of titlarks. A cuckoo looks for a nest to lay her eggs; her appearance distresses the titlarks. The cuckoo swoops down, takes one of the titlarks' eggs in her beak, sits on the nest for a few moments to lay her egg and flies off with the stolen egg; repeat in slow motion. The nest is searched by the photographer and the eggs displayed. The eggs are hatched and the titlarks adopt the interloper as their own. The young cuckoo ejects unhatched eggs from the nest, and attempts to eject young titlarks but is prevented by the return of the mother; it finally succeeds. The mother feeds and tends the young cuckoo to the detriment of her own babies. The young cuckoo shows aggressive tendencies; it is fed by the titlarks in preparation for its flight to Africa; repeat in slow motion; finally it fends for itself and flies off. (912ft.)

Refs.: Bioscope, **50** (807), March 30, 1922, p. 59; **79** (1174), April 10, 1929, p. 27
Chance, Edgar. The cuckoo's secret. London, 1922, p. 253
Pike, Oliver. Nature and my cine camera. London, 1946, pp. 153–164
Talbot, Frederick A. Moving pictures. Philadelphia, 1923, pp. 195–9

[774]

ICELAND—THE LAND OF ICE AND FIRE. *p.c.*: Visual Education. *ed.*: [Christopher A. Radley]. *supervising ed.*: L. W. Lyde. *dist.*: Visual Education.

Captions and diagrams explaining Iceland's climate with shots of the midnight sun and mountains and glaciers. Its physical geography demonstrated by waterfalls, lava fields, volcanoes and a boiling spring. Icelanders; the islanders' homes; women spreading fish to dry; the harbour and street scenes in Reykjavik; athletes parading at the National Games; a wrestling match; women singing in national costume. (1,314ft.)

Refs.: Visual Education. A catalogue of educational and cultural films. London, 1931, p. 19 (no. 553)

[775]

IN THE HEART OF THE COTSWOLDS, CHELTENHAM (*From* a Pathé Pictorial, no. 611). *p.c.*: [First National-Pathé]. *dist.*: [First National-Pathé].

Various views of Cheltenham; Seven Springs; water divining; Severn Valley; Tewkesbury Abbey; bridge over Severn. (180ft.)

(*cont.*) JERBOAS. *p.c.*: Visual Education. *ed.*: [Christopher A. Radley]. *supervising ed.*: J. Arthur Thomson. *dist.*: Visual Education.

Jerboas are bipeds, related to rats and mice, living in the plains and desert land, mostly in Europe and Asia. A family of jerboas are first seen burrowing under some rocks and close shots follow of a jerboa eating, running and jumping about, and finally biting its way out of a wooden cage. (326ft.)

Refs.: Visual Education. A catalogue of educational and cultural films. London, 1931, p. 27 (no. 593)

[777]

JERUSALEM AND BETHLEHEM ARE VISITED FROM JAFFA (*c.* 1929).

Scenes in Jaffa Harbour with boats in the foreground. Street scenes; tourists sightseeing; panning shot of Jerusalem taken from above the city; further street scenes; a native bazaar; entrance to a church; a narrow street; a mosque seen through an archway; various street scenes. (332ft.)

[778]

KEEPING DOWN MOSQUITOES AND MALARIA (*1929). *p.c.*: Visual Education. *supervising ed.*: J. Arthur Thomson. *dist.*: Visual Education.

Diagrams and shots of mosquitoes, their eggs and larvae and shots of the measures taken for their extermination. (885ft.)

[779]

The LANDSKIFF (*From* a Pathé Pictorial). *p.c.*: [First National-Pathé]. *dist.*: First National-Pathé.

A covered 4-wheeled cycle which does 20 m.p.h. seen driving through the streets of Paris (?). (73ft.)

[780]

(LAUNCH OF THE R.M.S. "ORONTES").

Scenes at the launching of the *Orontes* by Lady Anderson, the wife of Sir Alan G. Anderson, Chairman of the Orient Steam Navigation Company, at Vickers Armstrong shipyards, Barrow-in-Furness. (95ft.)

[781]

The LEAFLET (*1929). *sp.*: Dental Board of the United Kingdom in co-operation with National Baby Week Council.

The story of a young couple and their first baby, emphasising the importance of ante-natal care and obtaining the helpful advice of a welfare visitor and doctor and dentist. The necessity of looking after the expectant mother's teeth and the child's first teeth is also explained. The young couple's attention is drawn to the free facilities available by a leaflet issued by the Dental Board and sent to the girl by her mother. (357ft.)

Refs.: British Film Institute. Catalogue of British medical films. London, 1936, p. 29

[782]

LEFT NEPHRECTOMY. *author*: Sir John Thomson Walker. *ph.*: Medical Department, Kodak Ltd. *dist.*: Kodak Medical Library.

An operation performed by Sir John Thomson Walker. Case history; x-ray; patient in position; skin incision; undercutting of skin; cutting muscles of abdominal wall; ligature of vessels; application of skin towels and kidney retractor in position; fascia of Zuckerkandl grasped in forceps and incised exposure of kidney and laborious separation of adhesions; ureter exposed; clamped and cut across, and cut ends seared with pure carbolic acid; kidney delivered from wound; clearing and clamping of vascular pedicule; kidney cut away from vascular pedicule and removed. Placement of catgut ligatures; catgut stitches through whole thickness of abdominal muscles; continuous suture of cotton thread in skin; kidney wound after suture; demonstration of specimen of kidney showing large travelling calculas. (1,322ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 20 (no. 150)
British Film Institute. Catalogue of British medical films. London, 1936, p. 17

[783]

LIFE IN NEW GUINEA (sections) (*1929). *p.c.*: Visual Education. *ph.*: [Captain Frank Hurley]. *supervising ed.*: L. W. Lyde. *dist.*: Visual Education.

Glimpses of native life in New Guinea. Natives smoking; a man being treated for malaria; pottery manufacture; preparation of sago; canoe construction; a bird of paradise; orchids. Exploring the jungle by canoe; Lake Murray; aerial view of swamp regions; a crocodile hunt. (1,032ft.)

[Note: This film was compiled from material from PEARLS AND SAVAGES q.v.]

Refs.: Visual Education. A catalogue of educational and cultural films. [n.d.], p. 17 (no. 546)

[784]

MAGAZINE OF GENERAL KNOWLEDGE; no. 8 (*1929). *p.c.*: Visual Education.

TRAINING POLO PONIES. The training is illustrated in its various stages and a game of polo is shown in progress.

IN THE CHEDDAR CAVES. Shots in the caves including the stalactites and stalagmites.

CATCHING TURTLES. Three in a boat catch a turtle, then on land they find a cache of turtles' eggs.

WINTER SPORT. Shots illustrating ski-running and jumping, tobogganing and a jumping race on snow shoes. (846ft.)

[785]

PERINEAL EXCISION OF THE RECTUM. *sp.*: [St. Mark's Hospital, London]. *author*: J. P. Lockhart-Mummery. *ph.*: Medical Department, Kodak. *dist.*: [Kodak Medical Library].

A record of an operation showing surgical removal of the rectum. (1,595ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 20 (no. 149)
British Film Institute. Catalogue of British medical films. London, 1936, p. 16

[786]

PETER AND THE MOON MAN. *sp.*: [Health and Cleanliness Council]. *dist.*: [Central Council for Health Education].

A child fantasy with a cleanliness moral. A Moon Man visits the Earth and is given a demonstration of household appliances and cleaning equipment by a small boy who also introduces him to the pleasures of washing and bathing. The Moon Man returns to the moon with a supply of cleaning equipment in a bathtub. (478ft.)

Refs.: The Royal Society of Medicine and the Scientific Film Association, *comps.* Catalogue of medical films. London, 1948, p. 92

[786a]

The PREPARATION OF AMBROSIA FULL CREAM DEVONSHIRE DRIED MILK. *p.c.*: [Bermondsey Borough Council. Health Propaganda Department].

Methods of producing Ambrosia dried milk as a form of tuberculosis deterrent. (1,170ft.)

Refs.: British Film Institute. Catalogue of British medical films. London, 1936, p. 18

[787]

The PRODUCTION OF GRADE "A" (TUBERCULIN TESTED) MILK. *sp.*: Bermondsey Borough Council. [Health] Propaganda Department. *author*: D. M. Connan (by permission of Dr. Stenhouse Williams and the Hon. B. G. Strutt). *dist.*: Bermondsey Borough Council.

Depicts the method of producing grade "A" (T.T.) milk in accordance with the Milk (Special Designation) Order, 1923. The processing is seen in all stages from the dairy farm to final bottling. The film concludes with home precautions in the larder to keep milk fresh and cool. (1,169ft.)

Refs.: British Film Institute. Catalogue of British Medical films. London, 1936, p. 18

(*cont.*) RADICAL AMPUTATION OF THE BREAST FOR DUCT CARCINOMA. *sp.*: King's College Hospital, London. *author*: [Sir] Cecil P. G. Wakeley [Bt.]. *ph.*: Medical Department, Kodak. *dist.*: [Kodak Medical Library]

Introduction, including case history; incision lymphatic drainage, groups 1–4 (diagrams); skin undercut; pectoral muscles divided at insertion; axilla dissected; axillary structures demonstrated; specimen amputated; wound closed and dressed; macroscopic appearance of specimen. (875ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 17 (no. 137).
British Film Institute. Catalogue of British medical films. London, 1936, p. 23

[789]

REMOVAL OF TONSILS AND ADENOIDS (MR. GEORGE WAUGH'S METHOD). *sp.*: Royal Alexandra Hospital for Sick Children, Brighton. *author*: John Griffith. *ph.*: Medical Department, Kodak. *dist.*: [Kodak Medical Library].

Steps of operation for removal of tonsils by dissection and of adenoids by La Force Guillotine method. (686ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 19 (no. 148)
British Film Institute. Catalogue of British medical films. London, 1936, p. 24

[790]

The R.M.S. "ORFORD" AND THE R.M.S. "ORONTES".

The Orient liners *Orford* and *Orontes* at the Schneider Trophy Contest, September 7th, 1929. Opens with long shots of the two liners, dressed; the contest as viewed from the *Orontes*, with a long shot of the planes racing in the air being watched by passengers and the Captain and others on the bridge. The film concludes with various shots of the passengers (presumably guests of the Orient Steam Navigation Company), the ship's officers and a final shot of both ships illuminated at night. (349ft.)

[791]

ROYAL REMEMBRANCES. *p.c.*: Gaumont Company. *compilation*: Wilfred Day [including original material by Louis Lumière, Robert W. Paul and Cecil M. Hepworth].

A compilation of events from 1896 to 1929. Two frames of "the first film ever made" (Friese-Greene); Trewey; Lumière train; Changing of the Guard; Rush-hour on London Bridge; the London Fire Brigade; Derby 1896; Queen Victoria's Diamond Jubilee; Cyclists, 1897; Henley train, 1899; Sports at Catford; a coach ride; a "phantom" train ride; North Sea fishing fleet; Paris Exhibition, 1900; Thames scenery; City Imperial Volunteers; Queen Victoria's visit to Dublin; funeral, 1901; Edward VII opening Parliament, 1901; Return of C.I.V.'s; Lord Kitchener, 1902; Joseph Chamberlain; Coronation of Edward VII; funeral, 1910; Coronation of George V, 1911; Delhi Durbar; Wedding of Princess Mary, 1922; Wedding of Duke of York, 1923; Prince of Wales in India, Japan, South America and Canada, 1922–27; Royal Family at Buckingham Palace, 1929. (*c.* 3,000ft.) (Film incomplete.)

[Note: Some of this material also appears in THROUGH THREE REIGNS q.v.]

Refs.: Bioscope, **78** (1168), February 20, 1929, p. 42
Kine. wkly., **144** (1140), February 21, 1929, p. 47

[792]

The SHIRLEY SCHOOLS. *p.c.*: Bermondsey Borough Council, Health Propaganda Department. *author*: H. W. Bush. *ph.*: C. F. Lumley. *dist.*: Bermondsey Borough Council.

The work of the Shirley Schools, founded by the Bermondsey Guardians for orphans and the children of parents, who, owing to circumstances, are unable to keep them. Various shots of poor and overcrowded districts of Bermondsey showing ill-clad children playing in the streets, are followed by activities in one of the schools, including an open-air nursery, a picnic meal, boys and girls receiving instruction in the training workshops, the allotment and the infirmary. The annual sports day follows, commencing with a march past headed by the school band

1929 and various racing events and a display of dancing. The film concludes with shots *(cont.)* of a girl and boy who have been provided with a complete set of clothes leaving to fill situations which have been found for them. (1,450ft.)

Refs.: British Film Institute. Catalogue of British medical films. London, 1936, p. 18

[793]

STAMPEDE (sections.) *dir.*: C. Court Treatt and Stella Court Treatt. *asst. d.*: Errol Hinds. *script*: Stella Court Treatt. *ph.*: C. Court Treatt and Errol Hinds *asst. ed.*: John Orton. *dist.*: Pro Patria Films.

A story of the wanderings of a tribe in the Sudan in search of water. *Part One.* Boru's mother is killed by a lion; he is saved by the tribe from a snake and adopted by the Sheikh to be a companion to his son. *Part Five.* The last well of the tribe is discovered to be dry. One man described a journey on which he found a river in flashbacks. The Sheikh decides to try to find this place and gives orders to start in the morning. *Part Six.* The tribe set off led by Boru. *Part Eight.* The tribe are caught in a forest fire and the Sheikh and his son are killed. Boru is the declared Sheikh. The tribe builds a new village and life goes on again. (3,159ft.)

Refs.: Bioscope, **82** (1216), January 22, 1930, p. 29
Close-up, **5** (6), December 1921, illust. betw. pp. 458–459
Treatt, Stella Court. Sudan sand. London, 1930

[794]

SUMMER MEMORIES FROM SOUTHSEA (*From* Pathé Pictorial, no. 610). *p.c.*: [First National-Pathé]. *dist.*: [First National-Pathé].

On the front; childrens' bathing and boating pool; crowded beach; bandstand; gardens; H.M.S. *Victory.* (134ft.)

[795]

TEN LITTLE DIRTY BOYS (*c.* 1929). *sp.*: [Health and Cleanliness Council]. *dist.*: [Health and Cleanliness Council].

A series of cartoon pictures, interposed with amusing verses, showing the adventures of ten little dirty boys who are forced to wash, one by one. In one sequence, a boy is influenced by posters displayed by the Health and Cleanliness Council. (318ft.)

The THAMES. *p.c.*: Atlas Film Company. [796]

Informative titles introduce shots taken as the boat moves downstream starting from Teddington, continuing past boat-houses and riverside gardens to Twickenham; Eel Pie Island; Richmond Bridge, Putney, Tower Bridge and Greenwich hospital. Thames barges, a three-masted schooner, tugs and a boys' training ship are seen; the boat reaches Tilbury's new landing stage and passes close by U.S.S. *Raleigh.* Canvey Island; Dutch round houses and the village pump; the Hoy Inn, Benfleet. Approaching the mouth of the estuary the final scenes show Southend and its pier railway. (1,194ft.)

[797]

VELVET AND SABLE; a new Pathécolor mode (*From* Eve's film review, no 432). *p.c.*: [First National-Pathé].

A Reville rest gown of brocaded velvet trimmed with sable is displayed by a model. (57ft.)

1930

[798]

[ACROSS BOLIVIA]. *d. and ed.*: Mamerto Urriolagoita. *ph.*: J. C. Bee-Mason. *dist.*: Condor Films.

A record of an expedition in the forests of Eastern Bolivia, or the "Inferno Verde", in 1928 by Mamerto Urriolagoita, Alejandro Siemel, Julian Duguid and J. C. Bee-Mason, on behalf of the Bolivian Government. The film, which is an unedited version, shows the nature of the country and the life of the Indian inhabitants. (c. 10,000ft.) (*Spanish titles*).

Refs.: Duguid, Julian. Green Hell. London, 1931

[799]

ALONG THE CAMBRIAN COAST (*From* Pathé Pictorial, no. 623). *p.c.*: [First National-Pathé].

The estuary of the river Mawddwch where Barmouth, Llanbedr and Pensarn can be seen; trains cross the causeway; the surrounding countryside with rivers and

1930 waterfalls; Harlech castle, with Snowdon in the background; the bay at Criccieth; (*cont.*) the sea front at Pwllheli. (168ft.)

Refs.: Bioscope, **82** (1223), March 12, 1930, p. 40

[800]

"AULD AYRSHIRE" (*From* Pathé Pictorial, no. 625). *p.c.*: [First National-Pathé].

"Auld Clay Biggin", the cottage at Alloway where Robert Burns was born; the park and Burns' memorial; Loch Loon and the Vale of Stinchar. (159ft.)

Refs.: Bioscope, **82** (1225), March 26, 1930, p. 45

[801]

CANTERBURY (*From* Pathé Pictorial, no. 640). *p.c.*: [First National-Pathé]. *dist.*: [First National-Pathé].

Various shots of the cathedral and cloisters, followed by views of the surrounding countryside. (160ft.)

[802]

(CHICKEN WITH NO FEATHERS) (*From* Eve's Film Review 451). *p.c.*: [First National-Pathé].

A chicken in Alabama, U.S.A., born without feathers is shown, first alone, then with other chickens. (75ft.)

Refs.: Bioscope, **82** (1216), January 22, 1930, p. 30

[803]

CHOLECYSTECTOMY. *sp.*: [Queen Mary's Hospital, Stratford]. *author:* [A. E.] Mortimer Woolf. *dist.*: [Kodak Medical Library].

A record of an operation including appendicectomy. *Part* 1. Operation posture. Incision, skin towels, rectus sheath opened, muscle displaced outwards, peritoneum opened; falciform ligament divided, gall bladder exposed; neck clamped; common duct exposed; method of palpation of duct and identification of hepatic duct; cystic duct ligated and divided, cystic artery exposed and divided, common duct embedded in peritoneum; gall bladder sutured, gall bladder removed. *Part* 2. Drain inserted. Abdomen explored. Omental band exercised; appendicectomy; wound closed. (703 ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 23 (no. 177)

British Film Institute. Catalogue of British medical films. London, 1936, p. 17

[804]

CLEANLINESS IS HAPPINESS. *sp.*: [Health and Cleanliness Council]. *dist.*: [Central Council for Health Education].

Moral story showing deterioration of a home through neglect and uncleanliness. A young daughter sets her widowed father an example in cleanliness and as a result all are much happier and more self-respecting. (477ft.)

Refs.: Sight and sound, **2** (6), Summer, 1933, p. 65

[805]

COPENHAGEN CAMEOS (*From* Pathé Pictorial, no. 636). *p.c.*: [First National-Pathé].

Fountains in the Raadhus Plads; view of the square taken from the Raadhus; the changing of the guard of the Amalienborg Palace; the Frederikskirke; Vor Frelse Kirke; the Gegion fountain. (161ft.)

[806]

DANCE MOMENTS FROM "RIO RITA"—THE NEW MUSICAL PLAY AT THE PRINCE EDWARD THEATRE, LONDON (*From* Eve's Film Review). *p.c.*: [First National-Pathé].

Various shots taken of the musical comedy which opened at the Prince Edward Theatre on April 3rd, 1930. The first sequence shows a female ballet dancer, who pirouettes across and off the stage, with chorus on the background; Leslie Sarony then does a dance with the chorus and George Gee follows with a comic dance in which the chorus join. (129ft.)

Refs.: Bioscope, **83** (1230), April 30, 1930, p. 42

[807]
DARK GROUND ILLUMINATION, SHOWING THE INTERNAL STRUCTURES OF THE CELL (*c.* 1930). *author:* Dr. R. G. Canti.

Diagrams of cells; cells with their structure and movements visible white against a dark background. (324ft.)

[808]
DRY FLY FISHING ON THE TEST (*From* Gaumont Mirror) (*1930) (*in* "HERE AND THERE IN THE BRITISH ISLES"). *p.c.*: Gaumont Company. *dist.*: Travel Association of Great Britain.

Casting the line towards the fish; securing a fly on which the fish are feeding; matching the fly with an artificial one; tying the fly onto the trace; hooking and playing the trout. (1,292–1,419ft.)

[809]
The ENTERTAINING CLUBMAN; Eddie Gray, from Nervo and Knox's "Surprise Packet" (*From* Pathé Pictorial, no. 622). *p.c.*: [First National-Pathé].

Eddie Gray does a juggling act with jewelled Indian clubs; repeat in slow motion; closer shots. (219ft.)

Refs.: Bioscope, **82** (1222), March 5, 1930, p. 32

[810]
[FARMING FOR BOYS] (title missing) (*1930). *p.c.*: [Young Men's Christian Association].

Shows boys training in farmwork under the Boys' Farm Training (Migration) Scheme and their departure from the Williamson Hostel run by the Liverpool Education Committee. Arrangements made for them by Y.M.C.A. officials before their embarkation on the *Duchess of Bedford.* The final shots show the liner leaving Liverpool harbour for Canada. (754ft.)

[811]
[The GIFT OF LIFE] (reel 3 only) (*c.* 1930). *dist.*: [British Social Hygiene Council].

A doctors states: "So far I have told you about the results of syphilis, now let me tell you something about gonorrhoea". Case histories are shown of a factory girl who neglects to obtain treatment; a parlour maid who desperately wanted a child and got married before her cure was complete—as well as infecting her husband her condition became so serious that an operation had to be performed; a farm girl who neglected to obtain treatment and infected her baby sister. The patient to whom the doctor is talking is warned to continue treatment following the results of tests; she rejects an invitation out in favour of a visit to the clinic. (1,109ft.)

Refs.: *Sight and Sound*, **2** (6), Summer, 1933, p. 65

[812]
GLIMPSES OF MODERN RUSSIA. *p.c.*: Workers' Film Movement. *compiler*: Ralph Bond. *dist.*: Atlas Film Company.

Scenes in Moscow; housing estates; factories; Liebknecht steel works; oil fields of Baku; unloading cotton at a Soviet port; scenes on a collective farm; athletic meetings; army parade in Red Square; Lenin talks informally with a friend. (1,025ft.)

[813]
HOW THE DAILY MAIL IS PRODUCED. *p.c.*: Gaumont Company.

A brief tour of Northcliffe House. Linotype machines, on which the type is set; preparing photographs and printing on zinc; composing room; rotary printing press for making plates; the plates are placed in position and the printing presses commence work; the printed papers are transported by conveyor belts to the publishing department; the publishing department in action; the paper in the hands of the distributor—the newsvendor, from whom a paper is seen being purchased. (681ft.)

[814]
IN OLD SANDWICH (*From* Pathé Pictorial, no. 655). *p.c.*: First National-Pathé. *dist.*: First National-Pathé.

Views of the town; house where Queen Elizabeth stayed in 1572; toll bridge, Chilham; oast houses; Stour river. (131ft.)

[815]

(*cont.*) MAGICAL MARTHA (*From* Eve's film review, no. 453). *p.c.*: [First National-Pathé].

Various multiple-exposure shots of a Javanese love bird. (149ft.)

Refs.: Bioscope, **82** (1218), February 5, 1930, p. 31

[816]

MATERNITY AND CHILD WELFARE. *sp.*: Bermondsey Borough Council Health Propaganda Department. *author*: H. W. Bush. *ph.*: C. F. Lumley. *dist.*: Bermondsey Borough Council.

A propaganda film teaching mothers how to care for themselves and their children. Ante-natal care and bathing and feeding a baby. The care of the toddler; washing and feeding and dressing. The Bermondsey Convalescent Home for women and children. (2,026ft.)

Refs.: British Film Institute. Catalogue of British medical films. London, 1936, p. 18

[817]

(NATURAL LIFE ON A CORAL ISLAND) (*From* a Pathé Pictorial) (*1930). *p.c.*: [First National-Pathé].

An item from a cinemagazine showing birds and marine life, including a giant clam, on a coral island. (100ft.)

[818]

The NEW CHAMP (*From* Pathé Pictorial, no. 625). *p.c.*: [First National-Pathé].

In the streets of Capetown, a boxing kangaroo, wearing gloves, fights with a man and with a girl, watched by crowds. (89ft.)

Refs.: Bioscope, **82** (1225), March 26, 1930, p. 45

[819]

A NEW METHOD OF CRANIOTOMY. *sp.*: [London Hospital]. *author*: [Sir] H[enry] S[essions] Souttar. *dist.*: Kodak Medical Library.

The method of use of the craniotome shown during an operation and on a dummy bone followed by a display of pieces of bone removed during operations with the instrument. (331ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 18 (no. 138)
British Film Institute. Catalogue of British medical films. London, 1936, p. 23

[820]

OPERATION FOR UTERINE PROLAPSE. *sp.*: Chelsea Hospital for Women. *ph.*: Medical Department, Kodak. *author*: [Alexander] Galletly. *dist.*: British Medical Association.

A straightforward record of the three parts of an operation for uterine prolapse. (1) anterior colporrhaphy (2) perineorrhaphy (3) ventrofixation. (458ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 18 (no. 142)
British Film Institute. Catalogue of British medical films, 1936, p. 22

[821]

OPERATION OF SUBTOTAL THYROIDECTOMY FOR TOXIC ADENOMATOUS GOITRE. *sp.*: King's College Hospital, London. *author*: [Sir] Cecil P. G. Wakeley [Bt.]. *ph.*: Medical Department, Kodak. *dist.*: Kodak Medical Library.

Clinical history; patient, man aged 21; anaesthesia; skin incision; muscles divided; thyroid artery tied; thyroid isthmus removed from trachea. Thyroid removed; vessels ligatured; muscles sutured; skin closed; dressing; film of colloidin applied to dressing; charted review of operation; thyroid demonstrated. (1,268ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.] p. 24 (no. 180)
British Film Institute. Catalogue of British medical films, 1936, p. 17

[822]

OPERATION ON AN ABDOMINAL CRYPTHORCHID. *author*: Professor [Sir] Frederick Hobday. *dist.*: Kodak Medical Library.

Record of an operation of a 4-year-old Percheron colt with one testicle already removed. Casting and securing; tongue fastened to lower jaw with tape; inhaler

1930 (Cox's pattern) applied to nostrils; chloroform administered and head covered with
(cont.) blanket; patient in dorsal position; exploration for testicle; end of the spermatic cord is found; right side incised; exploration of inguinal canal; as no testicle is found the abdomen is entered through the transverse abdominal muscle and peritoneum without entering the inguinal ring; testicle of abnormal size discovered; the testicle removed; suturing with antiseptic tape; untying patient; division of testicle; patient after operation. (430ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 20 (no. 151)
British Film Institute. Catalogue of British medical films, 1936, p. 30

[823]

['OPPIN'] (title missing). *sp.*: [Bermondsey Borough Council Health Propaganda Department]. *author*: H. W. Bush. *dist.*: Bermondsey Borough Council.

Demonstrates the conditions under which hoppers work and points out the means of avoiding infections and accidents. (651ft.)

[824]

SATURDAY! (*From* Eve's film review, no. 457). *p.c.*: [First National-Pathé].

Two zoo chimpanzees, Betty and Nellie, are shown playing with a wash-tub and mangle. (94ft.)

Refs.: Bioscope, **82** (1222), March 5, 1930, p. 32

[825]

The SCRAMBLED SCRAPBOOK (*From* Pathé Pictorial, no. 628). *p.c.*: [First National-Pathé]

An artist is seen at work on a drawing of a rodeo which changes into a still and then into movement, first in slow motion and then at normal speed; a torn still of a jumper is assembled and moves first in reverse and then in normal and slow motion; a slow-stop-forward-reverse camera movement of a pole jumper follow. (149ft.)

[826]

The SIGNAL POINT (*From* Pathé Pictorial, no. 634). *p.c.*: [First National-Pathé]. *dist.*: [First National-Pathé].

Views of the Law, a volcanic plug, being used as a signal point at North Berwick; the church; castle; harbour. (134ft.)

[827]

The STUNT MERCHANT (*From* Pathé Pictorial, no. 618). *p.c.*: [First National-Pathé].

Harry Lorraine, a stunt motor-cyclist, drives his machine through a pane of glass, riding towards the camera; the breaking of the glass is shown in slow-motion; close shot of Lorraine. (96ft.)

[828]

UP COUNTRY WITH THE SETTLER (*1930). *p.c.*: British Instructional Films.

A settler arrives at Mombasa and proceeds by lorry to the site of his future home, where his house is built. His first herd of cattle, horses, sheep and his first harvest. At night the natives shut the cattle into a corral and return to their huts; the settlers return to their house. (809ft.)

[829]

The VENTRICLE STRIPPING OPERATION FOR ROARING. *author*: Professor [Sir] Frederick Hobday.

A record of Professors Günther and William's operation, introducing Professor Hobday's modified technique. Casting and securing; injection of 1 c.c. of adrenalin; shaving site of operation and application of iodine; tongue pulled forward and tied to lower jaw; application of inhaler and administration of chloroform; tail test for unconsciousness; patient in dorsal position; vertical incision between muscles on to the cricothyroid ligament; entering the larynx through the cricothyroid artery severed and end picked up with forceps; inner edge of the vocal cord incised longitudinally and ventricle stripped with aid of forceps and specially shaped knife; ventricular after stripping and before complete removal; pressing aside the vocal cords; complete ventricular sac after removal; correct method of removing chloroform inhaler; support of patient after operation. (345ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 20 (no. 152)
British Film Institute. Catalogue of British medical films. 1936, p. 30

1930 [830]
(*cont.*) VIRUS DISEASES OF PLANTS—THE FORMATION OF INTRACELLULAR INCLUSION. *author*: Dr. F. M. L. Sheffield, Rothamstead Experimental Station. *ph.*: F. Percy Smith.

All shots in the film are speeded up 12 times apart from one shot in which the speed is stated. The normal movements of the cell contents of solanum nodiflorum; the movement after infection with the virus, yellow or aucuba mosaic of tomato; small particles of protein material form in the cytoplasm and fuse and increase in size; the protein particles have now coalesced to form a few large aggregations and their movements become relatively slower; occasionally masses of protein material come together then separate after a time; with the speed magnified 100 times they come together and separate; finally nearly all the particles are in one large mass which becomes rounded; eventually this forms a large granular body which moves slowly about the cell and may come to rest against the cell wall; after the inclusion body is formed a long crystalline spike may appear; after some weeks the inclusion body often breaks down into a number of protein crystals. (1,092ft.) (Film incomplete)

[831]
WAS EVE SO SLOW THIRTY YEARS AGO? (*From* Eve's Film Review) *p.c.*: [First National-Pathé].

The film opens with two women playing tennis in 1900; two women playing at the time of the film; Suzanne Lenglen playing; Senorita d'Alvarez playing; repeat in slow motion. (108ft.)

[831a]
WHEN HENRY I WAS KING (*From* Pathé Pictorial no. 616). *p.c.*: [First National-Pathé].

Ruins of Rievaulx Abbey; Scarborough Castle; general views of Scarborough with bay. (125ft.)

[832]
1931 ACHONDROPLASIA (*1931). *author*: [A. Victor R. Don]. *sp.*: Ashford Hospital, Kent. *dist.*: British Medical Association.

A brief illustration of a juvenile case of this congenital disorder, including slow motion sequences of gait. (88ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 36 (no. 267)

[833]
ALL AT SEA!; en route for Ceylon (*From* a Pathé Pictorial [no.] 695). (*c.* 1931). *p.c.*: [First National-Pathé].

Shots from a ship at sea; the ship's officers on the bridge; in the engine room; boat drill; shots of the sea and the side of the ship, the s.s. *Narkunda*. (134ft.)

[834]
BLOOD TRANSFUSION. *author*: Geoffrey Keynes. *ph.*: Medical Department, Kodak. *dist.*: [Kodak Medical Library].

Blood groups; methods of testing described by captions. The donor; technique apparatus; local anaesthesia; vein fixed; French's needle inserted; blood withdrawn. Recipient—a case of haemophilia; local anaesthesia; vein fixed; delivery of blood by air pressure, controlled by drip feed. (714ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 18 (no. 139)
British Film Institute. Catalogue of British medical films. 1936, p. 13

The CITY AND WESTMINSTER (*c.* 1931). *dist.*: Visual Education. [835]

The Pool of London; Tower Bridge; St. Paul's; Waterloo Bridge; the Embankment; County Hall from Westminster Bridge and the Houses of Parliament from Westminster Bridge. (283ft.)

[836]
The CUCKOO (Featherland series). *p.c.*: Visual Education. *ph.*: [Charles Head]. *dist.* Visual Education.

The photographer's hide; a cuckoo entering a Meadow Pipit's nest; after hatching, the young cuckoo ejects the young pipits and is afterwards carefully fed until adult by the foster-parent birds. (549ft.)

[837]

A DAY ON THE SANDHILLS (Featherland series). *p.c.*: Visual Education. *ph.*: [Charles Head]. *dist.*: Visual Education.

A view of the sandhills; a Ringed Plover with eggs; a telephoto view; an Oyster-Catcher with eggs; toads; a green lizard; a Shelduck and eggs; a Sandwich Tern—a rather uncommon bird. (369ft.)

[838]

The GARDEN SPIDER (Sections). *p.c.*: Visual Education. *supervising ed.*: J. Arthur Thomson. *ph.*: [Charles Hyam]. *dist.*: Visual Education.

Various shots of a spider in a web; a female spider in close-up awaiting a victim; a wasp is bound with silk. (174ft.)

[839]

GERMS. *sp.*: Bermondsey Borough Council Health Propaganda Department *author*: H. W. Bush. *ph.*: C. F. Lumley. *dist.*: Bermondsey Borough Council.

A film of elementary bacteriology meant for popularising Schick testing and Schick immunization. (472ft.)

Refs.: British Film Institute. Catalogue of British medical films. 1936, p. 18

[840]

The GOLDEN PLOVER AND REDSHANK (Featherland series). *p.c.*: Visual Education. *ph.*: [Charles Head]. *dist.*: Visual Education.

The hill on which the golden plover's nest was discovered; the golden plover running to the nest and sitting; eggs in the nest; the bird sitting on the nest; closer shot of the bird; bird coming forward and sitting on nest; the plover on the nest demonstrating how difficult it is to find; a young plover placed on a boulder for inspection; a young plover on its back on a man's hand to show how large its feet are in relation to its body; two plovers side by side on the nest; shot of the ground in which the redshank was found; the mother redshank on nest tucking eggs under her with her beak and pulling grass closer round nest; a telephoto shot of nest with the hen on it; the hen runs to the nest and sits on it; the redshank's eggs in the nest showing how well camouflaged they are; two young redshanks that have left the nest. (535ft.)

[841]

GRANADA—THE GLORY OF THE MOORS. *p.c.*: Visual Education. *ed.*: [Christopher A. Radley]. *dist.*: Visual Education.

Map; general view of the area; a gypsy settlement near Granada; various gypsy types with their donkeys; street scenes in Granada; cloisters, courts and gardens of the Alhambra; cultivated valleys encircled by the Sierra Nevada. (937ft.)

Refs.: Visual Education. A catalogue of educational and cultural films. London, 1931, suppl. list no 2 (no. 655)

[842]

"HERE AND THERE IN THE BRITISH ISLES" (*c.* 1931). *p.c.*: Gaumont Company. *dist.*: Travel Association of Great Britain.

A compilation showing scenery and events in the British Isles. UNUSUAL PEEPS AT LONDON; A CHARMING VIEW OF THE ABBEY FROM DEAN'S YARD; SUSSEX SNAPSHOTS; CONWAY AND ITS BEAUTIFUL VALLEY; MOUNTAINEERING IN LAKELAND; SCOTLAND'S OLDEST INHABITED CASTLE; A PILGRIMAGE TO CANTERBURY; ROUGH SEAS ON THE CORNISH COAST; WELLS AND ITS FAMOUS CATHEDRAL; BEAUTY SPOTS IN ULSTER; DRY FLY FISHING ON THE TEST; (10th September 1929) ANOTHER VICTORY FOR DERBY WINNER!; 18th March 1929 CHESHIRE HOUNDS MEET; 13th September ALL COMERS! HANDICAP YACHTING RACE ON WINDERMERE IS A THING OF BEAUTY; (18th–21st June 1930) ASCOT, SOCIETY'S RACE MEETING; (*c.* 1930) BRISTOL GETS SPEED-BOAT FEVER; (*c.* 1926) THE OXFORD AND CAMBRIDGE BOAT RACE. (1,857ft.)

[843]

HINGED CARTILAGE FOR DEPRESSED NASAL BRIDGE. *author*: [Sir] H[arold] D[elft] Gillies.

An outline of the principal stages of this operation. *Part* 1. Pre-operative appearance; oro-laryngeal anaesthetic tube; rib cartilage specimen taken; graft shaped and hinge cut. *Part* 2. Face cleaned, columella incised, septal layers sepa-

1931 rated, track for graft cut, periosteum of nasal bone scraped. Graft inserted, (*cont.*) columella sutured, spare cartilage stored in abdominal icision. View of completed nose. (522ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 23 (no. 178)
British Film Institute. Catalogue of British medical films. 1936, p. 26

[844]

HISTORIC SEVILLE. *p.c.*: Visual Education. *ed.*: [Christopher A. Radley]. *dist.*: Visual Education.

Scenes in Seville; the Giralda; the Alcazar; a monastery garden; markets; a tobacco factory. (858ft.)

Refs.: Visual Education. A catalogue of educational and cultural films. London, 1931, suppl. no. 2 (no. 653)

[845]

HOW TO TELL (*1931). *p.c.*: British Instructional Films.

A woman puts her children to bed; she tells her husband that they have been asking questions—he advises telling them the truth. In a series of flashbacks he tells of his early searches among the cabbages and difficulties during adolescence. The parents resolve that their children should not suffer the same embarrassments and when the children again ask questions they begin to explain the facts of life. The younger child loses interest after he has been told the truth; at school the children learn by keeping rabbits, and biology lessons; their father explains the functions of the male cell; later in life one of the boys feels sympathy for an older man who limps and is told about venereal diseases by his father. The film ends with the caption "True knowledge and understanding makes for a happy home". (154ft.)

[846]

MASCULINITY IN MODES (*From* Eve's Film Review 516). (*c.* 1931). *p.c.*: [First National-Pathé].

First lounging pyjamas are shown; then two costumes are modelled, they give the effect of evening dress but have full trousers instead of a skirt. (67ft.)

[847]

OPEN OPERATION ON CONGENITAL DISLOCATION OF THE HIP. *author*: [Sir] H. A. T. Fairbank. *ph.*: Medical Department, Kodak. *dist.*: Kodak Medical Library.

A record of an operation showing the making of an upper lip to the acetabulum by an osteo-periosteal flap and bone graft in a girl aged 8 years. (1,397ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 22 (no. 167)
British Film Institute. Catalogue of British medical films, 1936, p. 14

[848]

PHRENIC EVULSION AND EXTRAPLEURAL PARAVERTEBRAL THORACOPLASTY. *author*: H. Morriston Davies. *ph.*: [Kodak Medical Department]. *dist.*: [Kodak Medical Library].

A record of the operation of phrenic evulsion, using three cases, followed by the first part only of the operation of extrapleural paravertebral thoracoplasty showing the position of the patients, marking for incision to the 7th rib and diagrams and actual placement of needles. (879ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 24 (no. 181)
British Film Institute. Catalogue of British medical films, 1936, p. 14

[849]

POSTERIOR RADIUM BARRAGE TECHNIQUE—CARCINOMA OF THE RECTUM. *sp.*: [St. Bartholomew's Hospital, London]. *author*: Sir Charles Gordon-Watson. *dist.*: [Kodak Medical Library].

Position of patient; toilet of rectum; inverted y-shaped incision; removal of coccyx; division of raphé between the two levators and insertion of retractor; separation of rectum with gauze swabs; distribution of needles in relation to growth; finger in rectum to control direction of needles which are placed in vertically; finger inserted to ensure no needles have perforated bowel. Diagrams showing position of growth and directions of needles. Insertion of flavine pack and canther; suture; dressings applied. (296ft.)

931 (cont.) *Refs.*: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 23 (no. 173)
British Film Institute. Catalogue of British medical films, 1936, p. 26

[850]

ROMANTIC ANDALUSIA. *p.c.*: Visual Education; *ed.*: [Christopher A. Radley]. *dist.*: Visual Education.

The valley of Guadalquivir; gauchos on their stock farms; scenes of country life. Street scenes in Seville; men and women on horseback; dancing accompanied by guitars; at night a young man and girl talk through a barred window and a night watchman patrols the streets. (955ft.)

Refs.: Visual Education. A catalogue of educational and cultural films. London, 1931, suppl. no. 2 (no. 654)

[851]

SNOW SPORTISTS, SWITZERLAND (*From* a Pathé Pictorial 672) (*c.* 1931). *p.c.*: [First National-Pathé].

Shots from a moving train through the Bernina Valley to Piz Palu; a snow plough in action; ice hockey on an open air rink; a skating race; ski jumping. (86ft.)

[852]

SOME ACTIVITIES OF THE BERMONDSEY BOROUGH COUNCIL. *sp.*: Bermondsey Borough Council Health Propaganda Department. *author*: H. W. Bush. *ph.*: C. F. Lumley.

The film shows some of the various services of the Council. It starts with the trees planted in roads and the flowers in public gardens; the electricity services are followed by shots in the public baths. Slum clearance is shown; a new housing estate. The film ends with the various public health services. (1,527ft.)

Refs.: British Film Institute. Catalogue of British medical films. London, 1936, p. 19

[853]

SPAIN AND ITS PEOPLE. *p.c.*: Visual Education. *ed.*: [Christopher A. Radley]. *supervising ed.*: L. W. Lyde. *dist.*: Visual Education.

The film shows scenes in the Pyrenees, Aragon, Castile, Toledo, Madrid, Barcelona, Andalusia, Seville, Granada and Malaga. The second reel commences with a map which shows how the Spaniards drove out the Moors; scenes follow in Castile, Sevila, Segovia, Toledo and Madrid. (1,927ft.)

Refs.: Mthly. film bull., **1** (8), September 1934, p. 62
Visual Education. A catalogue of educational and cultural films. London, 1931, Suppl. no. 2 (no. 650)

[854]

The SPANISH BASQUE COUNTRY. *p.c.*: Visual Education. *ed.*: [Christopher A. Radley]. *dist.*: Visual Education.

Scenes in San Sebastian; a visit by King Alfonso and Queen Ena; a Basque village and farm; a game of pelota in progress. (632ft.)

Refs.: Visual Education. A catalogue of educational and cultural films. London, 1931, Suppl. no. 2 (no. 651)

[855]

SURGICAL RECONSTRUCTION OF THE NOSE BY MODIFIED FRONTAL METHOD. *author*: Sir Harold [Delft] Gillies. *ph.*: Medical Department, Kodak. *dist.*: Kodak Medical Library.

Treatment of a boy aged 10 suffering from total loss of nose due to lupus. Intratracheal anaesthesia by Dr. I. W. Magill. First stage: lining of new nose and shaping of nostrils by skin flaps. Second stage: after three weeks, returning flaps to forehead; epithelial graft from thigh to remaining raw area on forehead; fixation of stent mould. Third stage: preparation of rib cartilage to form support for new nose. (2,200ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 28 (no. 212)
British Film Institute. Catalogue of British medical films, 1936, p. 26

[856]

The TAWNY OWL (Featherland series). *p.c.*: Visual Education. *ph.*: [Charles Head]. *dist.*: Visual Education.

1931 (*cont.*) Views of a wood, the typical home of the tawny owl. The bird in the hollow of a tree; young owls in a later stage of development, feeding on a dead rat and fully grown. The female bird is photographed at night with its young and attacks a man who attempts to handle them. Final shots include close-up of the youngsters, the photographer's hide and the young birds poised ready to fly away. (575ft.)

TYPICAL GAITS. *dist.*: Kodak Medical Library. [857]
Upper motor neurone; right hemiplegia; athetosis; diplegia. Lower motor neurone; poliomyelitis; weak quadraceps; weak glutei. Flat feet: infantile pes valgus; valgus with short tendo achillis; static valgus; rigid flat abducted feet. (142ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 22 (no. 169)
British Film Institute. Catalogue of British medical films, 1936, p. 25

[858]
VISIT TO THE BAHIA BLANCA DISTRICT OF H.R.H. PRINCE OF WALES AND H.R.H. PRINCE GEORGE.
A record of the visit of T.R.H. the Prince of Wales and Prince George to Puerto Belgrano (Bahia Blanca, B.A.) on March 4th, 1931. Unedited and only partially titled. (1,335ft.)

1932

[859]
A CATTLE AUCTION IN THE HEBRIDES (*1932). *p.c.*: Empire Marketing Board (E.M.B.). *dist.*: Empire Marketing Board (E.M.B.).
A documentary of the outer Hebrides showing life on the land and market day, and the transport of the sold cattle to the steamer for the Scottish mainland. (799ft.)

[860]
The CHARM OF VENICE; a travel talk (Great Britain?, *1932). *p.c.*: Roë Productions.
Venice and the Grand Canal; life on the smaller canals showing goods of all descriptions being transported by boat including a draped coffin. (1,071ft.) (Film incomplete.)

[861]
CHILDREN'S EXERCISES. *sp.*: Bermondsey Borough Council Health Propaganda Department. *author*: H. W. Bush. *ph.*: C. F. Lumley. *dist.*: Bermondsey Borough Council.
A physical drill display by boys and girls of St. Joseph's and St. Anne's Orphanage, Orpington, including marching exercises, organised games, country dances, vaulting, pyramids, boxing and a swimming display. (600ft.)

Refs.: British Film Institute. Catalogue of British medical films. London, 1936, p. 18

[862]
CONSUMPTION (TUBERCULOSIS OF THE LUNGS). *sp.*: [Bermondsey Borough Council]. *author*: H. W. Bush. *ph.*: C. F. Lumley.
A public propaganda film demonstrating causes and symptoms of tuberculosis with demonstrations of the work of a T.B. dispensary and activities of the Papworth Settlement, Cambridgeshire. (1,812ft.)

The ENGLISH POTTER. *p.c.*: Empire Marketing Board (E.M.B.). [863]
The making of a Wedgwood reproduction of the Portland vase. The potter makes the vase on the wheel, the turner trims the hardened vase, the figures are moulded in clay in plaster moulds and pressed gently on to the dampened vase; the vase is fired. The complete article. (746ft.)

Refs.: *Sight and sound*, **2** (5), Spring 1933, p. 26
Empire Marketing Board film catalogue, *2nd. ed.* London, 1932, p. 6

[864]
The FLY. *sp.* Bermondsey Borough Council Health Propaganda Department. *p.c.*: Gaumont Company. *author*: H. W. Bush. *dist.*: Bermondsey Borough Council.
The life cycle of the fly. Magnified shots of the fly's complex eye; the proboscis; the leg with suction pad; how flies spread disease and the relation between the rate of summer diarrhoea and number of flies. The film ends with titles telling people to keep houses clean and gardens clear of rubbish. (706ft.)

La Zone
(France, c. 1927)
Directed by
Georges Lacombe

Um's Tägliche Brot
(Germany, 1929)
Directed by
Piel Jutzi

A Bronx Morning
(U.S.A., 1931)
Directed by
Jay Leyda

Black Diamond Express
(U.S.A., 1896)

Scenes in Moscow and Tiflis
(Great Britain, 1914)

London Off The Track
(Great Britain, 1924)

1932 (cont.) *Refs.*: British Film Institute. Catalogue of British medical films. London, 1936, p. 19

[865]

(GREEK AERONAUTICAL EXHIBITION). A record of the first Greek Aeronautical Exhibition, held in the Zappeon Palace, Athens, in April, 1932. Opens with the inauguration ceremony by the President of the Republic, M. Alexandre Zaimis who is then seen touring the British Section. Various shots follow of the exhibitions in this Section, including a display of models by the British Air Ministry showing the development of aviation from 1850–1931. (1,193ft.)

(HISTORIC FLIGHTS) (*1932). *p.c.*: Vickers Aviation. [866]

A compilation film recording some British achievements in the world of aviation with the use of Vickers aircraft. John Alcock and A. W. Brown are seen taking off for their trans-Atlantic flight in 1919; Ross and Keith Smith taking off for the first flight from England to Australia in 1919; S. Cockerell and F. C. Broome taking off for the first flight from England to South Africa and J. N. Boothman and C. H. Stainforth winning the International Schneider Trophy and the world's speed record in 1931. The film concludes with a demonstration of a Vickers "Vildebeest" torpedo carrier aeroplane, also fitted as a twin float seaplane, and its trials with a Whitehead torpedo, including several slow-motion sequences. (708ft.)

PULBOROUGH CARNIVAL, MAY 1932. *author*: Harry Price. [867]

A record of a local carnival. A band heads a procession of decorated floats to a field where the carnival is to be held. Various shots follow of the carnival and fair in progress including some men walking on stilts, a maypole dance by children and various side shows. (72ft.)

[868]

SAFETY PETROL (*From* a Pathé Pictorial) (*1932). *p.c.*: [Pathé Pictures]. *dist.*: First National-Pathé.

Aviation petrol is poured into a bucket and petrol of a lower octane into another; a red hot poker plunged into the buckets ignites that of the lower octane, but not the other. The demonstration is repeated with burning rags—the new fuel acting as an extinguisher. (152ft.)

[869]

SOCIAL WASPS. *p.c.*: Visual Education. *supervising ed.*: J. Arthur Thomson. *dist.*: Visual Education.

A queen wasp building a nest by hanging a cluster of eggs from a branch; view from below; a close shot of the eggs; exterior shot of the nest; newly hatched wasps; a section of the nest. (166ft.) (film incomplete)

[870]

WHOOPEE! (*From* Pathé Pictorial, no. 653) (*1932). *p.c.*: Pathé Pictures.

Views of a fairground taken from a moving giant wheel. (71ft.)

1933 [871]

ACROSS LAPLAND; the story of a woman's adventurous journey in the Arctic. *photographed, edited and described* by Olive Murray Chapman. *dist.*: Visual Education.

A record of a journey made by Mrs. Olive Murray Chapman by reindeer sledge across Norwegian, Finnish and Swedish Lapland in 1931. She started her journey from Bossekop (Alta) in March and reached Kirura in May. Included are scenes of a wedding of Kautokeino, Swedish Lapps, Lapp children at play outside a Karasjok school and reindeer herds in the mountains. (982ft.) *See also* WINTER WITH THE LAPPS

Refs.: Chapman, Olive Murray. Across Lapland with sledge and reindeer. London, 1939. p. 183
Mthly. film bull. 1 (1), February 1934, p. 3

[872]

The ACTION OF MUSCLES, VERTEBRAL COLUMN, HIP AND SHOULDER JOINTS IN LIVING SUBJECTS. *sp.*: University of Birmingham, Anatomy Department. *author*: R[obert] D[ouglas] Lockhart.

Part One: The living anatomical model. (545ft.)
Part Two: Five male acrobats. (423ft.)
Part Three: Four female acrobats. (684ft.)

1933 (*cont.*) *Refs.* Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 32 (nos. 236–8)
British Film Institute. Catalogue of British medical films. London, 1936, p. 11
R. D. Lockhart. Living anatomy. *4th ed.* London, 1955

[873]
CAESAREAN SECTION (CLASSICAL OPERATION). *author*: Professor Dame Louise McIlroy. *dist.*: British Medical Association.
Part 1. Introduction. Long mid-line incision of abdomen; uterus incised along mid-line; infant delivered; placenta removed and examined (bipartite); glycerine tampon inserted; uterus sutured in layers; pituitrin injected. (498ft.)
Part 2. Instruments and swabs checked. Gloves changed. Abdomen closed. View of baby.

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 30 (no. 227)
British Film Institute. Catalogue of British medical films. London, 1936, p. 22

[874]
CIRCUMCISION. *author*: [Sir] C[ecil] P. G. Wakeley. *dist.*: Kodak Medical Library.
A record of a standard operation. Prepuce is held on either side by forceps and then slit up along the dorsum with scissors; redundant skin and mucous membrane cut away on either side and bleeding vessels clipped with forceps; mucous membrane stitched to skin with interrupted cat-gut sutures. Completed operation: circular dressing applied. (123ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 29 (no. 216)
British Film Institute. Catalogue of British medical films. London, 1936, p. 28

[875]
The CULTIVATION OF LIVING TISSUE. *sp.*: Strangeways Laboratory, Cambridge and St. Bartholomew's Hospital. *authors*: R. G. Canti [in collaboration with Dr. Pincus and Dr. H. B. Fell]. *dist.*: British Empire Cancer Campaign.
This film represents some ten years' work on the application of cine-photomicrography to the various aspects of tissue culture, i.e. the growth of living cells in vitro. (2,459ft.)

Refs.: British Film Institute. Catalogue of British medical films. London, 1936, p. 10
Royal Microscopical Society. Film library catalogue. London, [1953]

[876]
The ENGLISH ELECTRIC COMPANY AND THE GRID (*1933). *sp.*: English Electric Company. *p.c.*: British Instructional Films.
Scenes in the Northfleet main 132,000 volt switching station (the largest in the National Grid) as operators switch in Barking, Tunbridge Wells and Croydon. Croydon is shown receiving the power and feeding it to the Southern Railway. Shots are included of switchboards. pylons, transformers and a typical 33,000 volt circuit breaker. (557ft.)

[877]
GRAPH VERSION A. *author*: [James Fairgrieve]. *animator*: [Hubert D. Waley].
An experimental diagram film demonstrating harmonic motions. (161ft.)

[878]
GRAPH VERSION B. *author*: [James Fairgrieve]. *animator*: [Hubert D. Waley].
An experimental diagram film demonstrating harmonic motions. (91 ft.)

[879]
HARMONIC MOTIONS. *author*: [Joseph Albert Lauwerys]. *animator*: [Hubert D. Waley].
An experimental diagram film demonstrating harmonic motions showing a dot labelled "a particle" moving up and down leaving a trail and then moving above and below a line marked "time" in curves and peaks. (128ft.)

[880

cont.) HOP GARDENS OF KENT (*1933). *sp.*: [Travel Association]. *dist.*: [G.P.O. Film Unit].

The film shows the hop vines being pulled down in the fields and stripped by the hop pickers in their camp, and carried into the oast houses. Inn signs outside public houses. A landlord draws pints of beer for his customers. (401ft.)

Refs.: Mthly. film. bull. **1** (5), June, 1934, p. 38

[881]

LIGATURE OPERATION FOR PILES. *author*: J. P. Lockhart-Mummery. *dist.*: British Medical Association.

A record of an operation. Anaesthesia; position of patient; washing; piles caught in forceps; cutting and separating; ligature applied with double knot; cutting away external skin pile; ends of the ligature are threaded in a curved needle and passed through the skin as a mattress stitch; close shot of pile no. 2; pile no. 3; cutting off; returning stumps into rectum; sterilized vaseline inserted; insertion of rubber tube; dressing applied. (189ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 30 (no. 223)
British Film Institute. Catalogue of British medical films. London, 1936, p. 26

[882]

LINER CRUISING SOUTH. *p.c.*: Orient Films. *d.*: Basil Wright. *dist.*: New Era Films.

Life on board a liner on a cruise to the Caribbean. Passengers are seen playing, strolling or lazing in the sun. The crew are seen at work, swabbing the decks, taking sextant readings, preparing and serving meals. The West Indies are reached and shots are taken on land and when the liner resumes its voyage. (1,578ft.)

[883]

The MANUFACTURE OF COPPER RODS AND OTHER ACTIVITIES AT THE ENFIELD ROLLING MILLS AND CABLE WORKS. *p.c.*: British Instructional Films.

The various processes in making copper rods from melting and oxidising the copper to rolling it out to $\frac{1}{4}''$ copper wire. The testing of a 66,000 volt cable in the Research Department. (1,067ft.)

[884]

The MANUFACTURE OF HIGH VOLTAGE OVERHEAD CONDUCTORS (*1933). *sp.*: Richard Johnson and Nephew Ltd. *p.c.*: British Instructional Films.

Steel and aluminium wire is shown being processed to make high voltage overhead conductors. (514ft.)

[885]

The MANUFACTURE OF PORCELAIN INSULATORS (*1933). *sp.*: Taylor, Tunnicliff and Co. *p.c.*: British Instructional Films.

The processes in the manufacture of porcelain insulators are shown from the unloading of the raw materials to the despatch of the finished articles. (1,280ft.)

[886]

The MECHANISMS OF LABOUR. *sp.*: Department of Obstetrics, University of Bristol. *author*: [Professor] R. S. S. Statham. *dist.*: Kodak Medical Library.

A demonstration with the dried bones of the pelvis and foetal head, of the classical description of rotation descent and restitution in LOA, LOP, LMA, LMP, as seen from in front and below for each case. (130ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 33 (no. 249)
British Film Institute. Catalogue of British medical films, 1936, p. 23

[887]

METERING AND TRANSFORMERS (*1933). *sp.*: Ferranti Ltd. *p.c.*: British Instructional Films.

Summation metering installations and volt transformers are shown at various power stations. (636ft.)

[888]

[MY ORIENTAL FRIENDS, FROM PENANG TO PEKING]. *author*: [Selwyn Driver].

An untitled lecture film showing scenes in Penang, Singapore, Hongkong, Shanghai and Peking. (1,085ft.)

(*cont.*) OPERATION FOR ANTERIOR FISTULA INVOLVING DIVISION OF EXTERNAL SPHINCTER MUSCLE. *author*: J. P. Lockhart-Mummery. *dist.*: [Kodak Medical Library].

A straightforward record of the two stages of a successful operation; and another case showing an unsuccessful operation. Probe passed down track, skin cut, track scraped, opened all along except for muscle, silk guide passed behind muscle; fibrous track dissected out; area cleaned; vessels twisted; wound edges trimmed away, silk washer left *in situ* wound dressed. Two weeks later sphincter divided. A faultily operated case; rectal incontinence; first stage repair shown. (244ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 30 (no. 224)
British Film Institute. Catalogue of British medical films, 1936, p. 26

[890]

OPERATION FOR HYPOSPADIAS. *sp.*: [King's College Hospital, London]. *author*: Arthur Edmunds. *dist.*: British Medical Association.

A record of a three-stage operation. *Step* 1. *Buttonholing the prepuce.* Failure of formation of penile urethra. The orifice at root of stunted curved penis, bound in front by a thin membrane; this is cut. Skin and musoca united with stitches. Fixation sutures passed through prepuce; tissue cut almost up to each suture; skin and mucosa sutured together round the slit; wound dressed with flavine gauze passing through it. *Step* 2. *Mobilising loose tissue.* Result of step 1; buttonhole cut across; incision made each side of urethral groove; guide stitch inserted into glans carried up buttonhole flap, so forming two loose skin flaps, which are sewn to each other and to penis in midline; first stitch catches up the urethral groove tissue mass; the sides of the flap sewn to the mucosa around corona. Immediate end result. *Step* 3. *Forming a urethral lining.* Appearance three months after step 2. Fixation stitch passed through glans; lead catheter passed and glans tied to it with stitch. Urethral orifice circumcised and insertion carried on up penis either side of catheter; skin sewn round it to form urethra. Skin closed over this with everting stitches round thin sheet rubber stiffeners. Catheter removed. (714ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 31 (no. 231)
British Film Institute. Catalogue of British medical films, 1936, p. 28

[891]

OPERATION FOR PROLAPSUS UTERI WITH AMPUTATION OF THE CERVIX. *sp.*: Chelsea Hospital for Women. *author*: A[lexander] Galletly. *dist.*: [Kodak Medical Library].

A record of an operation. Cervix grasped; V-incision in mucosa; mucosa reflected; cervix amputated; mucosal edges sutured together. Anterior colporrhaphy; perineorrhaphy. (379ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 30 (no. 228)
British Film Institute. Catalogue of British medical films, 1936, p. 22

[892]

OSTEOPLASTIC CRANIOTOMY PERFORMED BY MEANS OF THE SKULL PLOUGH FOR A CASE OF INTRACRANIAL TUMOUR. *sp.*: Surgical Unit, Welsh National School of Medicine, Cardiff. *author*: Lambert Rogers. *dist.*: Kodak Medical Library.

A record of an operation. *Part* 1. Scalp injected with local anaesthetic. Skull plough demonstrated. Scalp incised; skull trephined; plough used; bone flap turned back. *Part* 2. Dura examined; bone edges trimmed; lateral ventricle tapped; dura opened; brain examined. Decompression bone defect made in flap; bone flap replaced; scalp sutured; wound dressed. (585ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 27 (no. 207)
British Film Institute. Catalogue of British medical films, 1936, p. 25

[893]

PRE-URETHRAL OPERATIONS ON THE PROSTATE AND BLADDER NECK. *author*: Kenneth [Macfarlane] Walker. *dist.*: British Medical Association.

1933 (*cont.*) A demonstration of the techniques of (a) coagulation (b) coagulation of punching, and (c) electro-resection of bladder neck, both as seen externally and intravesically. (490ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.] p. 31 (no. 233)
British Film Institute. Catalogue of British medical films, 1936, p. 17

PULBOROUGH CARNIVAL, 1933. *author*: [Harry Price]. [894]
A record of a local carnival. Shows a procession of decorated floats headed by a band on their way to a field where the carnival is to be held. The carnival is opened by Baroness Zouche, after which various shots are shown of sideshows, a maypole dance by children, the band, the floats and a Punch-and-Judy show. (210ft.)

[895]
RECTO-SIGMOIDECTOMY FOR COMPLETE PROCIDENTIA OF THE RECTUM (MILES'S OPERATION). *author*: W[illiam] Ernest Miles. *dist.*: Kodak Medical Library.
A record of an operation. Longitudinal incision in mucosa, mucosa reflected, muscularis exposed; longitudinal incision into peritoneal pouch, rectum peeled off, sigmoid pulled down, haemohoidal vessels clamped; mesocolon ligated, peritoneal cavity closed off by sewing to serosa of bowel, protruding bowel grasped and divided, sigmoid sutured to rectal remnant, layer by layer. Operation specimen. (258ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 28 (no. 213)
British Film Institute. Catalogue of British medical films, 1936, p. 26

[896]
REPRESENTATIVE OPERATIONS UNDER ENDOTRACHEAL ANAESTHESIA FROM THE IN-PATIENT DEPARTMENT, THE ROYAL DENTAL HOSPITAL, LONDON. *sp.*: Royal Dental Hospital, London. *author*: C[yril] Bowdler Henry. *dist.*: Kodak Medical Library.
Part One. Premedication; anaesthesia; stabilisation of head; isolation of operation field; plugging of fauces with gauze. *Part Two*. Limited alveolectomy; fraenoplasty; result twelve days after operation. (654ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 30 (no. 225)
British Film Institute. Catalogue of British medical films, 1936, p. 29

[897]
The RESUSCITATION OF THE NEW BORN (FORCEPS DELIVERY). *sp.*: Royal Free Hospital, London. *author*: Professor Dame Louise McIlroy. *dist.*: Kodak Medical Library.
Unsafe methods of resuscitation. Preparation of cot; use of mucus catheter. Establishment of respiration; use of CO_2-O_2 mixture, Lobelin, tongue traction. Demonstration of types of CO_2-O_2 apparatus. Neo-natal management; use of oxygen box. (398ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 30 (no. 222)
British Film Institute. Catalogue of British medical films, 1936, p. 23

[898]
REYROLLES AND THE NATIONAL GRID (*1933). *sp.*: [A. Reyrolle]. *p.c.*: British Instructional Films.
Circuit breakers, control boards and centrovisory apparatus at various power stations are shown. (330ft.) (Film incomplete).

[899]
The SIMPLE OR SCHWARTZE OPERATION FOR ACUTE MASTOIDITIS. *sp.*: Edinburgh Royal Hospital for Sick Children. *author*: Douglas Guthrie. *dist.*: Kodak Medical Library.
A record of two operations. Pre-operative appearance. Preparation of a wool mop; meatus mopped and examined; paracentesis. Skin incision; pus found; fistula in bone; necrotic bone scooped away; rubber drain; dressing. Abscess of post-aural lymphatic gland. Incision; abscess wall curetted; mastoid surface inspected; rubber drain; dressing. Dry bone dissection of mastoid region. (397ft.)

1933 *Refs.*: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], (*cont.*) p. 35 (no. 260)

[900]

STASOBASO-PHOBIA. *author*: [Professor L. S. P. Davidson]. *dist.*: [University of Edinburgh, Department of Medicine].

A case record. A man aged 52 is shewn. He is timid and refuses to stand unsupported; falls to hands and knees if left. He shows distress after being encouraged to progress by himself. (119ft.)

[901]

SUB-CONJUNCTIVAL CATARACT EXTRACTION. *author*: Norman Fleming. *dist.*: [Kodak Medical Library].

Irrigation, speculum inserted, lens capsule transfixed; incision; conjunctival bridge made; lens delivered; anterior chamber irrigated; (this sequence is demonstrated on a number of patients). Technique repeated throughout on a fresh series of patients. A series of eyes, post-operative appearances. (This film is made up of a series of illustrations of a number of operations, cut in together to form a rough sequence). (372ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 26 (no. 196)
British Film Institute. Catalogue of British medical films, 1936, p. 26

[902]

The SURGICAL TREATMENT OF PYORRHOEA ALVEOLARIS. *sp.*: The John Hampton Hale Research Laboratory, The Royal Dental Hospital, London. *author*: H[ubert] H[orace] Stones. *dist.*: Kodak Medical Library.

Patient, man aged 18. Gums much inflamed and hypertrophied teeth irregular (regulation of teeth completed at 19½ years). Condition before regulation; condition after. Radiographic appearance showing irregular absorbtion of alveolus. Bacteriological smear. Preparation of patient; injection of anaesthesia; instruments demonstrated; incisions; similar lingual incisions; interdental pieces of gum incised; removal of incised gum; cut margins of gum are treated with electric cautery. *Part Two.* Upper jaw similarly operated upon; instruments for trimming; trimming; removal of exposed seruminal calculas; grinding tips of teeth to shorten; packing interdental spaces with wax. Condition one month after operation. (525ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 27 (no. 206)
British Film Institute. Catalogue of British medical films, 1936, p. 29

[903]

TECHNIQUE OF THE RADICAL ABDOMINOPERINEAL (MILES'S) OPERATION. *author*: W[illiam] Ernest Miles. *dist.*: Kodak Medical Library.

Part One. Abdominal operation. Incision; colon delivered; search for metastases; interior mesenteric vessels ligated; rectum mobilised; pelvic colon divided; free end tucked beneath peritoneum; peritoneal continuity of pelvic floor re-established. *Part Two.* Ileo-caecal angle inspected. Colostomy prepared, abdomen closed. Perineal operation. Anus sutured. Skin incised. Coccyx excised. Presacral space entered; colon delivered; elvatores ani divided; specimen dissected out; cavity lined with oil silk and plugged; skin flaps sutured; colon opened to show operation specimen. (885ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 26 (no. 198)
British Film Institute. Catalogue of British medical films. 1936, p. 26

[904]

THUNDERSTORM. *author*: [James Fairgrieve]. *animator*: [Hubert D. Waley].

An experimental diagram film designed to show the conveyance of thunderstorms showing a map of London and the Home Counties with a clock with moving hands in the corner. Shapes representing thunderstorms form and move on the map. (190ft.)

TRANSPORT IN ENGLAND (*1933). [905]

Horse and donkey transport; modern transport—railways, cars, aeroplanes. Shots of the coast and countryside all of which are within reach of modern transport. (1,086ft.)

1933 [906]
(*cont.*) WINTER WITH THE LAPPS. *photographed and edited by* Olive Murray Chapman.
Another version of the filmic record of a journey made by Mrs. Olive Murray Chapman by reindeer sledge across Norwegian, Finnish and Swedish Lapland in 1931. (Some blank sync. inserts suggest that this film may have some form of sound on discs, probably a musical score. *See* ACROSS LAPLAND.) (1,782ft.)

Refs.: Chapman, Olive Murray. Across Lapland with sledge and reindeer. London, 1939, p. 183

1934

CYCLONE. *author*: [James Fairgrieve]. *animator*: [Hubert D. Waley]. [907]
An experimental diagram film showing a map of the British Isles with looped lines and a pattern of dots revolving over it, representing the cyclonic areas of Great Britain. (97ft.)

REPRODUCTION. [908]
A lecture film intended for Negro audiences. Reproduction is by the amoeba, and is followed by a diagrammatic explanation of human reproduction. (669ft.)

[909]
TAPPING OFF THE GRID (*1934). *sp.*: Johnson and Phillips. *p.c.*: British Instructional Films.
The Ringmar scheme in Sussex is shown as being typical of the grid system in many parts of the country. Apparatus at the power station and sub-stations are shown. (1,195ft.)

ITALY

1900

(PANORAMA OF ITALIAN TOWN) (*c.* 1900). [910]
A group of men and women are seen on a balcony surveying a view with mountains and a bay; the camera pans slowly from side to side. The view suggests Naples. (54ft.)

[911]
(STREET SCENE IN A EUROPEAN TOWN FROM A MOVING VEHICLE) (*c.* 1900).
Various horse-drawn vehicles and pedestrians are seen in a narrow street. The signs on a café in the background suggest that this is an Italian town. (81ft.)

1910 [912]
[IL LAGO DI THUN] *p.c.*: Ambrosio. *ph.*: [Giovanni Vitrotti]. *dist.*: [Filmeries Hire Service].
A study of the surroundings of the Swiss lake as they appear from a steamer. (307ft.) *English titles.*

Refs.: Bioscope, February 9, 1911, p. 40
Prolo, Maria Adriana. Storia del cinema muto italiano. Vol. 1. Milan, 1951, p. 131

[913]
[TORINO ARTISTICA] (title missing). *p.c.*: Ambrosio. *ph.*: [Giovanni Vitrotti].
Views of Turin and shots taken from the funicular railway up Monte Cappuccini. King Victor Emmanuel inspects buildings being built for the Turin Exhibition. (480ft.) *English titles.*

Refs.: Bioscope, (205), September 15, 1910, p. 39
Prolo, Maria Adriana. Storia del cinema muto italiano. Vol. 1. Milan, 1951, p. 131

1911

The ISLAND OF HELIGOLAND. *p.c.*: Pasquali. [914]
The officers of a ship on the bridge; passengers crowding the rails as the ship approaches the Island. Various shots of the Island's rugged cliffs; holiday makers on the sands and bathing. (257ft.) *English titles.*

Refs.: Bioscope, **13** (272), December 28, 1911, suppl. p. xiii

1912

TRIPOLI. *p.c.*: [Ambrosio]. [915]
Panorama of the town and harbour; views of palm trees with simultaneous inset of beach scenes; street scenes; marabouts, or priests, with simultaneous inset of mosques; a mosque silhouetted against the setting sun; a Bedouin village of tents; the setting sun from a minaret. (309ft.) *English titles.*

Refs.: Bioscope, **16** (308), September 5, 1912, suppl. p. xviii

1913

BELLAGIO (ITALY). *p.c.*: Cines. [916]
Arrival by steamer; views of the town from above; villas by the waterside; the public gardens; panorama of the River Some from the hills near Bellogia; the Villa Serbelloni, its garden and views from the garden. *English titles.* (370ft.)

Refs.: Bioscope, **21** (369), November 6, 1913, suppl. p. xiv
Kine. mthly. film rec., **2** (19), November 1913, p. 89

The BUILDING OF AN [*sic*] HARBOUR. *p.c.*: Ambrosio. [917]
Informative titles introduce shots of the following machinery used in harbour construction: the washing of broken stones under a shower; automatic conveyors and cement mixers; the pouring of tar into casts and the use of gigantic cranes to carry granite blocks and place them into position. *English titles.* (305ft.)

Refs.: Bioscope, **18** (327), January 16, 1913, suppl. p. xxix
Kine. mthly. film rec., **2** (9), January 1913, p. 27

[DA VARENNA A LECCO]. *p.c.*: Cines. [918]
Varenna from the lake; the falls of Fiumelatte from a moving ship; views across the bay of Lierna and Mondello; travelling shot round the bay of Malgrate; views of Lecco. *English titles.* (386ft.)

Refs.: Bioscope, **21** (370), November 13, 1913, suppl. p. xiv
Kine. mthly. film rec. **2** (19), November, 1913, p. 92
Prolo, Maria Adriana. Storia del cinema muto italiano. Vol. I. Milan, 1951, p. 159

[919]
[La FERROVIA DEL BERNINA]. *p.c.*: Ambrosio. *ph.*: [Giovanni Vitrotti].
A train crossing a viaduct at Brusio and passing through Poschiavo with views from the carriage window. It proceeds over the mountain and trains are seen crossing in the valley below. The train approaches St. Moritz over a viaduct and enters the station. The Engadine district with snow-covered mountains in the distance. *English titles.* (343ft.)

Refs.: Kine. mthly. film rec., **2** (17), September 1913, p. 34
Prolo, Maria Adriana. Storia del cinema muto italiano. Vol. **1**, Milan, 1951, p. 157
Bioscope **20** (361) September 11, 1913, suppl. p. xxi

[UNKNOWN TRIPOLI] (title missing). *p.c.*: Savoia Films. [920]
Scenes at a stream with natives washing clothes and raw wool. Natives spinning, making carpets on looms and removing wool from a skin. *English titles.* (427ft.)

Refs.: Bioscope, **19** (348), June 12, 1913, suppl. p. x; **19** (350), June 26, 1913, suppl. pp. vi, xvii
Kine. mthly. film rec., **2** (14), June 1913, p. 54

1914

SICILIAN VINTAGE. *p.c.*: Cines. [921]
Girls and women climbing aboard carts with baskets and setting off to gather grapes; scenes in the vineyard; the workers leaving, singing. (300ft.) *English titles.*

Refs.: Bioscope, **23** (394), April 30, 1914, suppl. p. xxxi

1915

CERNOBBIO (ITALY). *p.c.*: Cines. [922]
Views of the lake with mountains in the distance; Villa d'Este; Villa Carlotta, belonging to the Royal Family; sunset over the lake. (266ft.) *English titles.*

Refs.: Bioscope, **29** (474), November 11, 1915, suppl. p. iv
Kine. mthly. film rec., **4** (44), December 1915, p. 53

1915 [923]
(*cont.*) HABITS AND CUSTOMS OF SWALLOWS. *p.c.*: [Savoia Films.] *dist.*: [New Agency Film Company].

A series of shots tracing the development of swallows raised in captivity from one day to thirty days' growth. The birds with their breeder, being fed with worms. (370ft.) *English titles.*

Refs.: Kine. mthly. film rec., **4** (39), July 1915, p. 118

1917

(The GORIZIAN CAMPAIGN). [924]

Mines being exploded at sea in the wake of a ship; a meeting of Italian commanders with King Vittorio Emanuele in a rocky mountain area; artillery in action; a motor convoy crossing a river over an improvised bridge; ski-troops in the snow; heavy artillery in action; troops around an open fire; mass being celebrated at an improvised altar on the mountainside; Austrian and German prisoners-of-war; arrival of troops in a town decorated with Italian flags; wounded being transported by ski-lifts; infantry advancing behind metal shields; a fuse being laid and lit; a mule team passing through a devastated village or town. (The film is unedited and untitled). (640ft.)

WITH THE ITALIAN ARMY AT THE FRONT. [924a]

Artillery bombardment of a village; wounded soldiers on stretchers; artillery and mortar firing; a bi-plane taking off for reconnaissance; a radio operator at work; officers observing artillery fire and reading maps; an officer telephoning from a dug-out; big guns in action; a 'plane taking off loaded with bombs; artillery fire and effects; infantry marching and in the trenches; going over the top and charging; Austrian prisoners-of-war. (This film appears to be a record of the Battle of Isonzo). (899ft.)

Refs.: Kine. mthly. film rec. (61) May 1917, p. 90

1922 [925]

NELLA ROMA DEI PAPI; i primi atti del pontificato di Pio XI. *p.c.*: I[stituto] C[inematografico] M[orale] E[ducativo] San Marco. *dist.*: S[toll] F[ilm] C[ompany]

The film shows the lying-in-state of Pope Benedict XV and the election by the Papal Conclave of Pius XI. His coronation is shown and he officiates at a public ceremony; the Procession of the Eucharist; the Pope inspects Italian Boy Scouts at the grotto of Lourdes in the Vatican gardens. The film ends with the Pope officiating at the ceremony in honour of tricentenary of the Propaganda Fide. (1,298ft.) *English titles.*

[926]

The VATICAN ARTISTIC AND HISTORICAL (*c.* 1925). *p.c.*: Istituto Cinematografico Morale Educativo San Marco.

The Vatican and its art treasures; the Library and Observatory; Pope Pius XI driving in the Vatican grounds and praying before a shrine. (11,429ft.)

JAPAN

1922 [927]

HIS ROYAL HIGHNESS THE PRINCE OF WALES IN TOKYO. *p.c.*: Tokyo Municipality. *dist.*: [Jones Films].

The Prince arrives at Yokohama in H.M.S. *Renown* on April 12, 1922. The Prince's launch is met at the quayside by various dignatories; the Prince Regent arriving at Tokyo station to greet the visitor; the Imperial train enters the station; the two heirs apparent meet and leave the station in procession to the Imperial Palace; shots follow of a military review of Yoyogi Parade Ground on Apri 15th at which both Princes inspect the Imperial Guards Division; the film concludes with the Guards passing in review. (436ft.) *English titles.*

Refs.: Kine. wkly., **62** (783), April 27, 1922, p. 36d (advert.)

NETHERLANDS

1928 [928]

[De BRUG]. *p.c.*: Capi Films, Amsterdam. *written, directed, photographed and produced by* Joris Ivens. *dist.*: Film Society, London.

1928 (*cont.*) A rhythmic pattern showing the opening of the bridge, the passing of river traffic, and the closing of the bridge. (1,002ft.) *English titles.*

Refs.: Film society (London): Programme no. 48, May 3, 1931, p. [2]

1929 [929]

[REGEN] *p.c.*: Film Liga. *d.*: Joris Ivens, M.K.K. Franken. *ph.*: Joris Ivens, M.K.K. Franken. *dist.*: Film Society, London.

A study of a rainstorm in Amsterdam. Reflections in the water at various locations; the rising wind and the approaching black clouds, the first drops of rain in the streets and on the river water; pedestrians and traffic in the streets, flooded gutters and tram lines, water dripping off roof-tiles and down window panes. At last, when the clouds have passed over, the heavy rain stops and the pavements begin to dry. (855ft.) *English titles.*

Refs.: Film Society (London). Programme no 47 April 12, 1931, p. [2]

NEW ZEALAND

1925 [930]

(CHRISTCHURCH) (New Zealand?, *c.* 1925).

Untitled travelogue showing scenes in Sumner, including beach scenes; scenes in Akaroa and street scenes and views of Christchurch including the cathedral and Christ's College. (348ft.)

1927 [931]

"The MILKY WAY" (DAIRYING IN NEW ZEALAND) (*1927.) *p.c.*: New Zealand Government Publicity Office.

Scenes of a New Zealand dairy farm showing cows being fed; harvesting the winter feed; ducks and poultry; kittens playing and the cows returning to be milked. Mechanized milking; the morning load of cream being transported to a factory; straining, weighing and sampling the cream supply in the factory; steam sterilizing the empty cans; the cream vats and coolers; the factory chemist at work; making butter boxes by machine; packaging for export and the local market; sampling and tallying in the cool store; grading for export. In the final scenes crates of butter are seen on the quayside and a final sampling is taken before the butter is hoisted aboard by crane. (942ft.)

1929 [932]

HIDDEN FIRES; the thermal wonders of Wairakei (*1929). *p.c.*: New Zealand Government Publicity Office. *dist.*: Visual Education.

A travelogue showing Lake Taupo, guarded by the mountains of Tongariro National Park in the southern end of the North Island of New Zealand; Wairakei hotel; visitors travelling by car to the geyser valley; thermal vapours; various shots of the Wairakei geyser; a geological formation called "the dragon's mouth"; pools of boiling mud; the Champagne cauldron; the Nga Mahango geyser; the Kerapiti blowhole; the Waikata river; the Huka falls; the Aratiatia rapids; sunset on the lake. (886ft.)

NORWAY

1928 [933]

[VÄSTLANDET] (title missing) (Norway?, *1928). *dist.*: [Svensk Filmindustris Skolfilmavdelning].

A trip up the Sognefjord in Norway, showing mountain scenery and villages on the waterside. (218ft.) *Negative Swedish flash-titles.*

Refs.: Svensk filmindustrie. Skolfilmer och andra bildningsfilmer, 1931–32, Katalog nr. 7, p.27

SOUTH AFRICA

1918 [934]

IN DARKEST SWAZILAND (main title missing). *p.c.*: African Film Productions.

"Killing the bull" ceremony for rain and the "Full Moon" dance, the latter ceremony being performed in the presence of the young King of Swaziland and H.M. Resident Commissioner (Sir de Symons Honey) (452ft.)

Refs.: Bioscope, 37 (572) September 27, 1917, p. 42 (advert.)

1925

The OSTRICH AND FEATHER INDUSTRY. [935]

The Oudtshoorn district, the centre of the industry; a general view of an ostrich farm; a male bird being teased by a man to demonstrate its viciousness during the breeding season; a bird preparing to attack a man; a female on the nest, a saucer-like hollow in the ground which she leaves as men approach; young birds hatching from the eggs; the parents drive off men from their young; growing chicks; at six months old they are blindfolded, placed in a box and their feathers clipped; after clipping the birds are dipped; pulling the quills after a few months; dosing a sick ostrich; a field of lucerne, ostriches' favourite food; driving a flock of ostriches; typical ostrich grazing ground; three ornamental feathers. (654ft.)

[936]

The SOUTH AFRICAN RAILWAYS. *p.c.*: [South African Railways and Harbours.]

A map showing the South African railway network; the arrival of a mail boat at Capetown; the disembarkation of passengers and their entrainment at the railway station. Shots of the railway tracks, views of the countryside and the train passing through tunnels; the motor route to Knysna from George (Cape Province); the wild game reserve and the coastline and beaches at Hermanus. The activities of South African Railways; various bridges erected by the Company; the railway stations at Capetown, Durban, Johannesburg, Ladysmith and Potchefstroom. The railway workshops and construction yards; a railway terminus, subsidiary services of the Company; the administrative offices. (923ft.)

VITICULTURE IN SOUTH AFRICA. [937]

Views of vineyards at the Paarl and Stellenbosch; a man inspecting and picking table grapes for export; packing the grapes; the boxes being taken into cold storage; close shots of prize-winning grapes; two children eating a bunch. The Constania vineyards and wine farm; picking the grapes; the grapes in various types of presses; testing the juice; the fermenting vats; pumping from the vats to storage casks; small-scale farmers bringing their wine to a large depot; sterilizing casks by steam; an old time still; interior and exterior of a modern distillery; filling and packing bottles of wine. (585ft.)

[938]

WHALING (South African industries series). *sp.*: Government of Union of South Africa. *p.c.*: African Film Productions.

A whale swimming in the sea; the mouth of a dead Baleen whale and the lower and upper jaws of a toothed whale. The whaling fleet of the Premier Whaling Company in Durban Harbour and the company's premises at Saldana Bay. A ship en route to the whaling grounds; the harpoon is prepared, the look-out sights a whale which is harpooned and drawn alongside; the ship returns with the carcase of the whale attached to its bows; the carcase is landed, the blubber removed and conveyed to the boiling pots; cutting the remainder of the carcase for the digestor; the digestors, or meat pots, where the remaining oil is extracted by steam; the residue, which is used for fertilizing; candles made from spermacettii; oil refining plants; bottles of hydrogenated whale oil; barrels of whale oil being transported to a ship for export. (565ft.)

[939]

WITH HIS ROYAL HIGHNESS THE PRINCE OF WALES IN SOUTH AFRICA. *p.c.*: African Film Productions. *ph.*: Joseph Albrecht. *dist.*: [Jury-Metro-Goldwyn].

A record of the tour of the Prince of Wales in South Africa from May to July 1925. He visits Capetown; Simonstown; Somerset; Stellenbosch; Paarl; Worcester; Robertson; Mossel Bay; Knysna; Oudtshoorn; Cango caves; Colesberg; Port Elizabeth; King William's Town; East London; Umtata; Bloemfontein; Maseru; Durban; Eshowe; Pietermaritzburg; Serowe and Johannesburg. (6,452ft.)

Refs.: Bioscope, 63 (973), June 4, 1925, p. 38

1926

ZULU NATIVE LIFE. [940]

Chief Kula, of the Majozi Tribe, at his kraal on the Msinga Mountain in the province of Natal, glances round at tribal activities, the camera showing in succession adult Zulus mat-making, women hairdressing, children, youths, a man, a woman, warriors with shields and headmen conferring. Following a summons,

1926 (*cont.*) the tribesmen swarm into the village on foot and horseback for an Impi assembly. The men perform a war dance and chant and engage in single combat; youths show their skill at throwing the stake; a review concludes the day's proceedings. The film concludes with shots of the Tugela irrigation works; a native at a sluice gate, water flowing over a field, women hoeing; ploughing with donkeys and cattle crossing the Tugela River at Smit's Drift. (531ft.)

Refs.: Mthly. film bull. **3** (35), November 30, 1936 p. 184 (re-issue)

1927

("ASTURIAS" TOUR). [941]

A record of a visit to South Africa by a group of American tourists during a world tour on the Royal Mail Steam Packet Company's motor vessel *Asturias*. Places of interest visited include diamond mines in the Transvaal and Kimberley, Stellenbosch University College, the Cape of Good Hope, World's View, Matapos, the Victoria Falls, Pretoria and Durban. (2,192ft.)

SWEDEN

1914 [942]

The SHORES OF GOTHLAND. *p.c.*: Sveafilms. *dist.*: [New Agency Film Company].

The Steeps of Stora Karlso; the coast round Hogklint; two windmills on the coast; some geese in a farmyard; rock formations on the coast; shots of the beach; the town walls and temple ruins of Visby; sunset over the sea; moonlight over the sea and coast. (352ft.) *English titles.*

Refs.: Bioscope, **24** (403), July 2, 1914, suppl. p. xi
Kine. mthly. film rec., **3** (27), July 1914, p. 148

1919 [943]

LIFE IN NORWAY (*1919). *ed.*: [Christopher A. Radley]. *dist.*: Visual Education.

A journey by steamer up the Hardanger Fiord. On the raised beaches, which are the only flat land in the deeply dissected plateau, fishing villages can be seen. (531ft.) *English titles.*

Refs.: Visual Education. A catalogue of educational and cultural films. London, 1931, p. 19 (no. 555)
Mthly. film bull., **2** (20), September 1935, p. 114

[944]

TENERIFFE (*1920). *ed.*: [Christopher A. Radley]. *dist.*: Visual Education.

Views of Teneriffe, one of the Canary Islands, showing waves breaking on the sea shore; mountain slopes covered with bread-fruit, pepper trees, palms and cactus being explored by tourists on donkeys; a volcano; a caravan of donkeys; the harbour of Santa Cruz, the capital; the plaza Constitucion; a Christmas Festival celebrated with an open-air pageant; Port Orotava; on the coast; camels; natural grottoes in the mountainside; Spanish-style villa; banana cultivation; loading bananas at the docks; women embroidering Teneriffe clothes. (953ft.) *English titles.*

Refs.: Mthly. film bull., **2** (20), September 1935, p. 112
Visual Education. A catalogue of educational and cultural films. London, 1931, p. 15 (no. 540)

[945]

SNOWFLAKE LAND (Swedish Biograph travelogue) (*1921). *p.c.*: Svenska-Biograf. *dist.*: General Film Renting (1920) Company.

General views of snow-covered parklands, forests and lakes precede scenes of a Lapp reindeer farm held in Jamtland and a sleigh drive with an untamed deer. (462ft.) *English titles.*

[946]

Den DUKTIGA EJDERHONAN (*1928). *p.c.*: Svensk Filmindustris Skolfilmavdelning.

Eider ducks are seen on the waters of the fiord as other birds fly and scurry among the bordering reeds and grasses. A gull is seen circling overhead after prey, while a pair of ducks sit on look-out among the rocks for fear he robs their nests. A female duck is shown seated on her nest as other birds feed and preen themselves. The duck feeds her young while the gull is seen eating an egg stolen from another nest. The film ends with shots of parent ducks and young swimming on the waters while other birds fly around them. (639ft.)

1919 [946a]
(*cont.*) [MED SÄLFÅNGARE I NORRA ISHAVET] (title missing) (*1928). *p.c.*: [Svensk Filmindustris Skolfilmavdelning].

Seal hunting in Arctic regions with rifle and harpoon. (645ft.) *Flash sub-titles in Swedish.*

Refs.: Svensk filmindustrie. Solfilmer och andra bildningsfilmer, 1931–32. Katalog nr. 7, p. 53

1928 [947]

[PA SKIDOR TILL SYLTOPPARNA] (title missing) (*1928). *p.c.*: S[vensk] F[ilmindustris Skolfilmavdelning].

A party of skiers are seen climbing in the Northern Highlands of Norrland in Sweden, passing glaciers and snow-covered mountains. They reach Storsylen and a travelling shot follows of the panorama below. The party make a swift descent on their skis. (456ft.) *Negative Swedish flash titles.*

Refs.: Svensk filmindustrie. Skolfilmer och andra bildningsfilmer, 1931–32. Katalog, nr. 7, p. 23

1934 [948]

MOVING PICTURES OF THE LARYNX. *sp.*: Otolaryngological Clinics of the Royal Caroline Institute of the Sera Fimer and Sabbatsberg's Hospitals, Stockholm. *authors*: Dr. A. Hall and Dr. I. Ericsson. *dist.*: Kodak Medical Library.

Records of indirect laryngoscopy, of which case two (chronic laryngitis) especially shows the full appearance of the larynx as seen in the mirror. Records of cases of normal larynx; chronic laryngitis; multiple papillomata of larynx; simple fibroma of cord; angioma of cord; "singers' nodes" left cord; bulbar paralysis; left recurrent paralysis of cord. (333ft.) *English titles.*

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 34 (no. 252)

1935 [949]

MOVING PICTURES OF THE PHARYNX. *sp.*: Otolaryngological Clinic of Sabbatsberg's Hospital, Stockholm. *author*: Dr. A. Hall. *dist.*: [Kodak Medical Library].

A presentation of normal and abnormal cases as seen by indirect laryngoscopy. *Naso Pharynx.* Indirect view of normal naso pharynx; papilloma of soft palate; plasmocytosarcoma of naso pharynx. *Pharynx.* Normal; hypertrophied tonsil; syphilitic ulcer of tonsil; visible pharyngeal pulsation of carotid; struma linguae. *Larynx.* Normal; multiple papillonata of larynx before and after operation; paralysis of the left cord; bilateral paralysis of the cords. (The section on paralysis of the left cord is taken from MOVING PICTURES OF THE LARYNX q.v.). (397ft.) *English titles.*

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 37 (no. 270)

SWITZERLAND

1917

The BERNESE BEARS (*1917). *p.c.*: Swiss Film Industry. [950]

The bears in the bear pit at Berne; begging for food; eating a tin of milk, cakes and some oranges and begging again. (630ft.) *English titles.*

U.S.A.

1896 [951]

[BLACK DIAMOND EXPRESS] *p.c.*: T[homas] A. Edison. *dist.*: [Warwick Trading Company].

The Black Diamond Express is seen approaching in the distance; it moves towards and past the camera, watched by workmen in the foreground who wave their handkerchiefs. (43ft.)

Refs.: Warwick Trading Company. Catalogue, 1898?, p. 62 (no. 3007)

[The BURNING STABLE] *p.c.*: [Thomas A. Edison]. [952]

Four white horses are seen being led from a stable from which smoke is billowing. (43ft.)

1896 [FIGHTING THE FIRE]. *p.c.*: [Thomas A. Edison]. [953]
(*cont.*) Two horse-drawn fire engines are seen arriving at the scene of a fire; a fireman climbs to the window of the burning building. (45ft.)

1897

[SERPENTINE DANCE—ANNABELLE]. *p.c.*: T[homas] A. Edison. [954]
Annabelle performs a "butterfly" dance, lifting her diaphonous skirts by means of a stick in each hand. (44ft.)

Refs.: Ramsaye, Terry. A million and one nights; a history of the motion picture. Vol. I. New York, 1926, pp. 117 *et al*

[SUTRO BATHS]. *p.c.*: T[homas] A. Edison. [955]
A general view of the swimming baths at Sutro, California. (44ft.)

1900 [956]
[NEW BLACK DIAMOND EXPRESS] (section). *p.c.*: [Thomas A. Edison]. *dist.*: [Warwick Trading Company].
A gang of men working with a trolley on a railroad section; the work is interrupted by a man waving a handkerchief and the men move out of the picture. In the background is a board on which the words "Black Diamond" and "Le High Valley" can be distinguished. (30ft.)

Refs.: Warwick Trading Company. Catalogue, April 1901, p. 220 (no. 7505a)

1907

THREE AMERICAN BEAUTIES. *p.c.*: Thomas A. Edison. [957]
A red rose; head and shoulders of a woman wearing roses; the U.S. flag; a galaxy of stars which form themselves into the words "Good night". (78ft.)

1910

The LIFE OF A SALMON. *p.c.*: Thomas A. Edison. [958]
The Capilano Canyon; followed by fish jumping the falls; spawn in test tubes showing the development from 1–20 days; the fishing fleet at the mouth of the Fraser river; lifting the trap on the river; close-up of caught fish in the nets; a spring salmon weighing 55 lbs held by a man; barge containing fish landing; close-up of the landing of fish; fish arriving at the cannery. The film ends with a canoe race between Indians employed at the cannery. The canoes line up for the start of the race; a view across the river to the Empress Hotel; various shots of the canoe race and the spectators. (381ft.)

Refs.: Bioscope, February 2, 1911, p. 27
Museum of modern art. Film index. New York, p. 591

1911 [959]
MOTOR BOAT RACING IN AMERICA—WINNER: DIXIE II (International motor boat race series). *p.c.*: Vitagraph Company. *dist.*: Vitagraph Company, Paris.
A series of shots of a motor boat race, with medium close shot of the winning pilot, who wears a jersey marked "Dixie II". (277ft.)

Refs.: Bioscope, March 30, 1911, p. 45

1912 [960]
BUILDING THE GREATEST DAM IN THE WORLD. *p.c.*: Independent Moving Pictures (IMP).
The construction of the Mississippi Dam. The old lock; Major Montgomery Meigs. General view of new lock being constructed; cleaning and excavating the bedrock of the Mississippi; mixing concrete and filling it into the steel formers by travelling cantilever crane; constructing the mammoth power house. (495ft.)

Refs.: Bioscope, **19** (348), June 12, 1913, suppl. p. ix
Kine. mthly. film rec., **2** (14), June 1913, p. 79

1913

AQUATIC ELEPHANTS. *p.c.*: Vitagraph Company of America. [961]
Three elephants playing in shallow water with bathers diving off their backs. (225ft.)

Refs.: Bioscope, **18** (332), February 20, 1913, suppl. p. xi
Kine. mthly. film rec., (11) March 1913, p. 102

1913 [962]
(*cont.*) The SERIES OF TALLULAH FALLS, GEORGIA. *p.c.*: Thomas A. Edison.
Shots of the three falls—Tempesta, Hurricane and Oceana; the film closes with shots of and from the site of the power plant. (195ft.)

Refs.: Bioscope, **21** (369), November 6, 1913, suppl. p. v
Kine. mthly. film rec. **2** (19), November 1913, p. 104

1914 [963]
CRYSTALS: THEIR MAKING, HABITS AND BEAUTY. *p.c.*: Thomas A. Edison.
Informative titles precede shots showing the formation of different crystals as seen through the microscope. The types include acetamide, toluene nitrate, parudichlor nitrobenzol, heliotrophine, metal and silver crystals. (434ft.)

Refs.: Bioscope, **27** (447), May 6, 1915, p. 593

[964]
The GRAND BOXING MATCH FOR THE HEAVY-WEIGHT CHAMPIONSHIP OF THE WORLD BETWEEN FRANK MORAN AND JACK JOHNSON. *p.*: Richard Klegin.
Highlights of the fight held in Paris, June 27, 1914, refereed by George Carpentier. (1,217ft)

1915 [965]
The MANUFACTURE OF BIG GUNS. *p.c.*: Thomas A. Edison. (Photographed in U.S. arsenal at Waterliet, N.Y., by permission of Chief of Ordnance, War Department).
Informative titles introduce shots of the various processes involved in gun manufacture: "rough turning" a 14 inch tube, tapering the gun by means of hoops, forging a "tray" for the breech end, boring a mortar hoop, cutting the thread on a 12 inch mortar, forging and shrinking by water spray the jacket of a 4 inch gun, wire winding, turning the pivots of a 14 inch gun and shaping the sectors in that of an 8 inch gun. The interior of the bore of a 16 inch gun; a man crawling through it towards the camera. The completed gun in action. (532ft.)

Refs.: Kine. mthly. film rec., **4** (40), August, 1915, p. 69
Bioscope, **28** (455), July 1, 1915, suppl. p. xxiii; **28** (456), July 8, 1915, suppl. p. xv

1915
A STRANGE PET. *p.c.*: Kalem Company. [966]
Various shots of a friendly sealion which allows itself to be fondled and played with, in a zoo. (239ft.)

Refs.: Kine. mthly. film rec., **4** (41), September, 1915, p. 117

1916 [967]
DORSEY EXPEDITION. *p.c.*: Dr. George A. Dorsey, assisted by Dr. Fay Cooper Gale and Capt. E. E. Bradley. *dist.*: Sun Exclusives.
A selection of films from the series *Dr. Dorsey's Travel Pictures* and *Dorsey Motion Picture Travelogues* incorporating sections from NATIVE INDIA, DRAVIDIAN INDIA and JAPAN. The Indian scenes show pottery making, agriculture, fisherfolk, the Coramendel coast, Tamil dyers, Madura basket makers and weavers, a tiger hunt, devil dancers, religious festivities, and the Udapur Palace. Dravidian art is represented by the Great Wagoba of Polunnaruwa, the Great Rock Temple of Dambulla and Sigiri fortress in Ceylon. Personalities appearing include the Nizam of Hyderabad and Maharana of Udapur. Scenes in Japan include Tokyo and the making of Damascene vessels and other industries. Professor Shigitagu Suguira, Tutor to the Crown Prince, is also seen. (*c.* 3,000ft.)

Refs.: Bioscope, **32** (518), September 14, 1916, p. 1038 (advert.)

[968]
PASSENGERS ABOARD THE S.S. "KROONLAND" (extract from a cinemagazine) (*1916). *p.c.*: Paramount Pictures.
Passengers on the deck of the S.S. *Kroonland*, bound for South America, walking and talking together; various children's and adults' races and deck games. (270ft.)

1918 [969]
[BIRDS OF CRAG AND CAVERN (Finley nature picture, no. 4)] (title missing). *p.c.*: [Universal Film Manufacturing Company]. *d.*: [William L. Finley]. *dist.*: [Transatlantic Film Company].

1918 (*cont.*) Studies of cormorants, petrels, guillemots and sea gulls in one of the largest bird colonies in the world. It includes a baby guillemot hatching from the egg. (550ft.)

Refs.: Kine. mthly. film rec., **7** (?), November 1918, p. 133

[970]

A COWBOYS' CARNIVAL (*From* Transatlantic Screen Magazine no. 71). *p.c.*: [Universal Film Manufacturing Company]. *dist.*: Transatlantic Film Company.

Shots of a rodeo of cowboys riding and wrestling with steers and riding bucking bronchos. (83ft.)

Refs.: Bioscope, **40** (620), August 29, 1918, p. 35

[971]

FIREPROOF WING FOR AEROPLANES. (*From* Transatlantic Screen Magazine no. 71). *p.c.*: [Universal Film Manufacturing Company]. *dist.*: Transatlantic Film Company.

First an untreated aeroplane wing is touched with a lighted torch and burns fiercely; then a wing treated with a fireproof solution is touched with the torch, flames burn on the surface only and go out, leaving the wing unscathed. (97ft.)

Refs.: Bioscope, **40** (620), August 29, 1918, p. 35

[972]

FIT TO FLY. *p.c.*: "Care of the Flier Section" for the Surgeon General (Made for the Director of Military Aeronautics Studio: Instruction Laboratory, Army Medical Museum.)

A demonstration is given of the various tests undergone by an air cadet before he is permitted to fly and the methods whereby his efficiency is maintained during training. Numerous experiments are made to test the candidate's acuteness of hearing and accuracy of vision; his ability to concentrate at high altitudes is estimated by means of the "rebreathing" apparatus, and psychological tests are used to find out the speed of his mental reactions. The deaf-mute's lack of orientation is contrasted with the ability of the man with normal hearing to detect the plane's movements when blindfolded by the "motion-sensing" portion of his ear. Other diagrams show the physiological effects on the eyes produced by whirling the aviator round in a chair. The flight surgeon's part in helping to maintain the cadet's efficiency is stressed, and emphasis is also laid on the importance of relaxation during training. (7,925ft.)

[973]

A RAMBLE WITH A NATURALIST [(Finley nature picture, no. 7)]. *p.c.*: [Universal Film Manufacturing Company]. *d.*: [William L. Finley]. *dist.*: Transatlantic Film Company.

Two adults and a child looking for nests in the spring, they find a frog and one man picks it up. Frogs' eggs; the development of the tadpole. Newts; spotted sandpipers; nighthawks; baby partridges. (531ft.)

Refs.: Kine. mthly. film rec., **7** (?), October 1918, p. 19

[974]

SEA BIRDS AND ANIMALS (Finley nature picture, no. 13). *p.c.*: Universal Manufacturing Company. *d.*: [William L. Finley]. *dist.*: [Transatlantic Film Company].

A terrapin; tufted puffins and one of their chicks. A colony of sealions; baby pelicans including one helping another from the eggshell; the baby pelicans feeding from their mothers' pouches. The pelicans at Clear Lake Reservation, North California. (509ft.)

Refs.: Kine. mthly. film rec., **7** (?), October 1918, p. 19

[975]

The SINKING OF THE "LUSITANIA". *p.c.*: Jewel Productions. *animator*: Winsor McCay. *dist.*: Transatlantic Film Company.

Winsor McCay, the animator, introduces Augustus F. Beach, the first American newspaper man to interview the survivors of the sinking of the *Lusitania*. The animator then translates the correspondent's report into the visual terms of the cartoon film. (714ft.)

Refs.: Kine. mthly. film rec., **8**, May 1919, p. 183

1918 [976]

(*cont.*) TAMING WILD BIRDS [(Finley nature picture, no. 2)]. *p.c.*: [Universal Film Manufacturing Company.] *d.*: [William L. Finley]. *dist.*: Transatlantic Film Company.

Demonstrates how birds are naturally wild, but if treated with kindness become naturally tame. A girl with a hen and her chicks, and boys making bird houses. A bluebird and a wren occupying two of the finished houses. A cat kills mother bluebird and the remainder of the film shows the young birds being looked after by a young boy and girl, the birds' various stages of development and remarkable tameness. (493ft.)

[977]

UNCLE SAM'S ENGINEERS REHEARSE BRIDGE BUILDING (*From* Transatlantic Screen Magazine, no. 72). *p.c.*: [Universal Film Manufacturing Company]. *dist.*: Transatlantic Film Company.

Shots of soldiers constructing a bridge across the river, when the soldiers have crossed to the farther bank the bridge is blown up. (72ft.)

Refs.: Bioscope, **40** (618), August 15, 1918, p. 32

[977a]

A WASWANIPAE WEEK-END. *sp.*: "Outing" the great outdoor magazine. *p.*: C. L. Chester. *ed.*: Katherine Hilliker.

A visit to the Waswanipae (Waswanipi) Indians in the James Bay area of Canada. The Indians have a fishing industry based on Sturgeon Island. The expedition canoes up Bell River, portaging round the rapids of the Kiask Falls. The main work of the Indians is the tanning of animal skins, which is shown in detail. Village life of the Indians is seen, with close-ups of the individuals. (742ft.)

[978]

WILD BIRDS AND ANIMALS AT HOME [(Finley nature pictures, no. 1)]. *p.c.*: Universal Film Manufacturing Company. *d.*: William L. Finley. *dist.*: Transatlantic Film Company.

The film opens with shots of two nests of eggs and then shows the bobwhite sitting on its eggs. It continues with shots of wild duck, teals, sparrow hawk, great horned owls, white-footed mouse. A skunk, raccoon, weasel, kangaroo rat and a rabbit are then shown. The film ends with men digging out a coyote's den and bringing the puppies out. (655ft.)

Refs.: Bioscope, **40** (625), October 3, 1918, p. 44
Kine. mthly. film rec. **7** (?), November 1918, p. 129

[979]

[WITH ALLENBY IN PALESTINE AND LAWRENCE IN ARABIA] (sections). *p.*: [Lowell Thomas]. *ph.*: [Harry A. Chase].

Four unedited and untitled extracts from Lowell Thomas's record of the Middle East campaign. The first shows a meeting between King Feisal and Thomas attended by Colonel T. E. Lawrence in Arab dress. The second shows a group of Arab horsemen, the third a group of men on camels, one of whom may be Lawrence, and the last is a brief shot of a camp and some horsemen. (90ft.)

Refs.: Thomas, Lowell. With Lawrence in Arabia. London, 1924

1919 [980]

The CONQUEST OF OIL (Reel 6 missing) (1919.) *sp.*: United States Bureau of Mines, the Standard Oil Company. *dist.*: Anglo-American Oil Company.

How man struck oil. Diagrams of the formation of oil deposits; the drilling for oil. *At the refineries.* The transport of oil by wagon and pipe line; processes of distillation; loading and departure of the tankers. *Distribution of petroleum products.* The tankers unload at a depot; the making of drums and barrels; filling the barrels with petroleum products; the making of wooden boxes and petroleum cans; a fleet of tank trucks. *Distribution.* Delivery to rural areas, a lighthouse and fishing vessels; the operation of a petrol pump. *Oil for domestic purposes.* Oil lamps, heaters and cooking stoves. *Petrol.* An internal combustion engine; city traffic; an animated diagram of the principles of the internal combustion engine. Scenes at an airport; a future city in which the principal method of transport appears to be the aeroplane. (3,669ft.) *See also* LIQUID SUNSHINE, THE STORY OF OIL.

Refs.: Kine. wkly., **70** (815), December 7, 1922, p. 47

[981]
GIRL POTTERY MAKERS OF THE CARIBBEANS (*From* Goldwyn-Bray Pictograph; the magazine of the screen). *p.c.*: Bray Studios. *dist.*: [Visual Education.]

A Caribbean native first digs the clay which is then kneaded by a woman watched by her daughter; the clay is moulded; a pot is polished and hand-painted. Women baking the pots in a bonfire; finished articles. Women cooking with the pots, watched by children. (351ft.)

Refs.: Visual Education. A catalogue of educational and cultural films. London, 1931, p. 15 (no. 541)

[982]
MAKING PEANUT BUTTER (*From* Transatlantic Screen Magazine, no. 102). *p.c.*: Universal Film Company. *dist.*: Transatlantic Film Company.

A girl holding a jar of peanuts and a jar of peanut butter. Sacks of peanuts being emptied down a shute; the peanuts being roasted; shovelling the roasted nuts; putting the nuts into the hopper; girls sorting out the bad nuts; jars being filled with butter from a grinding machine; putting caps and labels on the jars. Peanut butter being spread on bread and eaten by a woman. (163ft.)

Refs.: Kine. mthly. film rec., May 1919, p. 180

[983]
The PELICAN BIRDS OF FLORIDA [(*From* Transatlantic Screen Magazine, no. 136)]. *p.c.*: [Universal Film Manufacturing Company]. *dist.* Transatlantic Film Company.

A launch full of people going to see the pelicans; the birds on the water and perched on trees; pelicans on the water catching fish; a single bird standing on a post in the water. (101ft.)

Refs.: Bioscope, **41** (680), October 23, 1919, suppl. p. xvi

[984]
The PETROL ENGINE (*From* Goldwyn-Bray Pictograph; the magazine of the screen). *p.c.*: Bray Studios. *p.*: J. F. Leventhal. *animation*: J. F. Leventhal. *ed.*: The Popular Science Monthly. *dist.*: Visual Education.

Animated diagram of a saloon car showing sections of the engine; diagrams which demonstrate the elementary principles of the internal combustion engine (petrol). The working of pistons and crankshafts; including an analogy which projects a ball from a primitive cannon. The development of the single cylinder to six cylinders; diagrams of a radial aero-engine with the cylinders revolving round the crank shaft. (467ft.)

Refs.: Kine. wkly., **45** (709), November 25, 1920, p. 90
Visual Education. A catalogue of educational and cultural films. London, 1931, p. 10 (no. 520)

[985]
The SILENT GUN OF THE FUTURE (*From* Goldwyn-Bray Pictograph; the magazine of the screen). *p.c.*: Bray Studios. *dist.*: [Visual Education.]

Animated diagrams demonstrate how an electric current passing through a wire sets up a magnetic field; by placing a series of magnetic coils in a row, a shell can be drawn through the coils and fired. The film closes with an animated drawing of the gun in action. (308ft.)

Refs.: Visual Education. A catalogue of educational and cultural films. London, 1931, p. 33 (no. 619)

[986]
TIDES AND THE MOON (*From* a Goldwyn-Bray pictograph; the magazine of the screen). *p.c.*: Bray Studios. *d.*: Francis Lyle Goldman. *ed.*: Popular science monthly. *dist.*: Visual Education.

Moonlight over the seashore, followed by a diagrammatic explanation of how the gravitative force of the moon and the sun acting on the oceans causes a piling up of the water and how this tidal wave moves round the earth varying in height according to the position of these bodies. A tide indicating machine; a river beach at low tide; the same spot at high tide. (302ft.)

Refs.: Visual Education. A catalogue of educational and cultural films. London, 1931, p. 20 (no. 558)

1919 [987]
(*cont.*) TRAINED SEALIONS (*From* Goldwyn-Bray Pictograph; the magazine of the screen). *p.c.*: Bray Studios.

Sealions in a zoo being fed and diving and swimming in their pool. The sealions performing various tricks. (261ft.)

[988]

A WORD ABOUT "MISS" LIBERTY (*From* Goldwyn-Bray Pictograph; the magazine of the screen). *p.c.*: Bray Studios. *animation*: Max Fleischer.

Stills of the statue of Liberty and Frederic Auguste Bartholdi, its sculptor. A map of Bedlow's Island, the site of the statue. A hand then draws the statue's pedestal which dissolves to show the inside framework with a lift shaft inside and the steel skeleton of the statue with an inside spiral staircase leading to an observation platform in the crown, a ladder leads up to the torch balcony; the hand then draws in the statue over the steel skeleton; a completed sketch giving measurements; a sketch of the sections the statue was cut into for transport from France to the U.S.A. The head on exhibition in Paris; the rapid erection of the pedestal and statue is demonstrated by trick photography. A still of the statue by day and by night. (338ft.)

Refs.: Kine. wkly., **44** (704), October 21, 1920, p. 72

1920 [989]

ALL ABOARD FOR THE MOON (*From* Goldwyn-Bray Pictograph; the magazine of the screen). *p.c.*: Bray Pictures Corporation. *animation*: Max Fleischer. *supervising ed.*: The Popular Science Monthly.

A conjectural film, consisting of models and diagrams, dealing with the possibility of visiting the moon by means of a radium-driven skyrocket. First demonstrates how the problems of distance and gravity must be solved; a sectional diagram of the interior of the proposed rocket. Its voyage through space is followed; a lunar landscape illuminated by earthlight. (697ft.)

Refs.: Bioscope, **44** (725), September 2, 1920, p. 54; **47** (768), June 30, 1921, p. 49

[990]

FUTURIST MOVIES (*Extract from* Screen Magazine, no. 140). *p.c.*: Universal Films. *ph.*: [Percy Smith]. *dist.*: Transatlantic Film Company.

Distorted shot of a head and face gradually focussing into the features of William Jennings Bryan. (66ft.)

Refs.: Kine. mthly. film rec., (93), January, 1920, p. 55

[991]

FUTURIST MOVIES (*Extract from* Screen Magazine, no. 142). *p.c.*: Universal Films. *ph.*: [Percy Smith]. *dist.*: Transatlantic Film Company.

Distorted shot of a head and face gradually focussing into the features of John D. Rockefeller. (82ft.)

Refs.: Kine. mthly. film rec., (94), February, 1920, p. 95

[992]

GEMS OF AMERICAN SCENERY (*c.* 1920). *p.*: Lyman H. Howe.

Cloud formations: views of Glacier National Park; the Nevada Falls; Yosemite National Park. (157ft.) (Film incomplete).

[993]

The GIFT OF LIFE. *p.c.*: The American Social Hygiene Association. *dist.*: British Social Hygiene Council.

Demonstrates that (i) living cells are made of cells which increase in number by single division, (ii) one-celled organisms reproduce by simple division—in all others the new life begins by the union of two cells, (iii) in the higher forms of life, two individuals, male and female, are concerned in reproduction, and (iv) as the scale is ascended, reproduction is more complex. The process is demonstrated and explained by a scientist to a young boy. (2,864ft.)

[994]

A GREAT FILM IN THE MAKING; D. W. Griffith personally directing "Way Down East", his forthcoming production (*From* Screen Snapshots, no. 4). *p.c.*: [Screen Snapshots.] *dist.*: [Wardour Films].

A rehearsal is seen in progress of a scene from *Way Down East* with a camera in action in the right foreground; D. W. Griffith demonstrates to Lillian Gish how he wishes her to make an entrance; the scene is re-enacted accordingly. (104ft.)

Refs.: Bioscope, **15** (735), November 11, 1920, p. 72

[995]

(*cont.*) HOW'S YOUR EYESIGHT (*From* Goldwyn-Bray Pictograph; the magazine of the screen). *p.c.*: Bray Pictures Corporation. *d.*: F[rancis] Lyle Goldman. *dist.*: [Visual Education].

A diagrammatic explanation of physiological optics. How the eye is able to convert light impressions into clear images by comparison with the ordinary camera; the causes of short sight and long sight; how different kinds of lenses correct these errors in the eye; the movement of the eyes demonstrated by a girl; an explanatory diagram showing the reins of the eye and how the tightening of the muscles can cause a squint which can be rectified by cutting the muscles. A comic sequence showing a man going cross-eyed as a result of looking at a pretty girl. (411ft.)

Refs.: Bioscope, **47** (768), June 30, 1921, p. 49
Visual Education. A catalogue of educational and cultural films. London, 1931, p. 35 (no. 625)

[996]

A NATION TURNS TO OIL. *p.c.*: Sinclair Consolidated Oil Corporation.

The industrial development of Cuba based on the activities of the Sinclair Cuba Oil Company. Bulk oil installations on the island are shown, taking their products from the Tampico (Mexico) Refinery. The distribution of oil in the island for the use of the sugar industry, breweries, fertilizer plant, ice plant and railroads. A comparison is made of the methods of lighting up coal burning and oil burning locomotives. (3,099ft.)

[997]

OUR ANIMAL FRIENDS AND FOES; a zooland picture [(*From* Goldwyn-Bray Pictograph; the magazine of the screen)]. *p.c.*: Bray Studios. *d.*: R. L. Ditmars. *dist.*: Visual Education.

Informative titles introduce shots of various insect and animal pests and their enemies. These include a centipede, a grass-hopper, a weevil, a bird, a rat, a black snake. Preventive measures are demonstrated by traps; the snake in search of prey; the rat senses its approach but is eaten. The snake emerging from its hole. A cat; a bird feeding its young with insects; the young birds in the nest. The bird sounds attract the cat who kills the mother bird and afterwards becomes interested in the rat hole. The motherless birds. (443ft.)

Refs.: Bioscope, **44** (720), July 29, 1920, p. 42
Kine. wkly., **41** (692), July 29, 1920, p. 70

OUR CHILDREN. *sp.*: American Child Health Association. [998]

An infant welfare propaganda film, showing the activities of the Children's Health Conference held at Gadsden, Alabama, U.S.A. A newspaper notice asking that children should be weighed and measured. Scenes follow of mothers attempting this. The Women's Club decides to help conduct a house to house survey to get figures of child births and deaths. A doctor and nurse are sent by the Bureau and examine the children and advise the mothers. The doctor tells a meeting of the town's businessmen how to carry on the work and with this backing the Council provide a permanent Public Health nurse. With the aid of the local doctors she starts a children's clinic; she instructs young girls in the care of babies; she inspects school children. The film ends with a Field Day held by the community. (1,774ft.)

[999]

SEPARATE TRAILS (A Robert C. Bruce scenic). *p.c.*: Educational Films Corporation of America. *p.*: Robert C. Bruce.

The natural scenery of North America, rivers and waterfalls, pine forests and mountains, are depicted in the wanderings of a man and his dog. They become parted and flashbacks are shown of places of scenic beauty they have visited together. Man and dog are re-united and they pursue their lonely way together. (876ft.)

Refs.: Kine. wkly., **39** (681), May 13, 1920, p. 92

[1000]

SOCIAL HYGIENE FOR WOMEN. *p.c.*: The American Social Hygiene Association. *dist.*: National Council for Combating Venereal Diseases.

1920 (*cont.*) Designed for illustrating lectures on social hygiene to women, the film opens with animated diagrams illustrating the reproductive organs and physiology of women and goes on to show facts about gonorrhoea and syphilis—extent of transmission, cause of infection and symptoms. Shots are included of patients afflicted as a result of venereal disease, including cases of locomotor ataxia and paresis. The film concludes with a statement giving the preventive measures advocated by the American Social Hygiene Association. (1,678ft.)

[1001]

STORY OF A MOUNTAIN GLACIER. *p.c.*: Society for Visual Education.

Shots of a man drawing a diagram of a mountain glacier on a blackboard are alternated with shots of mountain glaciers. The formation of the glacier; its progress down the mountain; how moraines are formed; crevasses; the formation of icebergs when the glacier reaches the sea. (755ft.)

[1002]

The STORY OF PETROLEUM. *p.c.*: United States Bureau of Mines of the Department of the Interior in co-operation with the Sinclair Consolidated Oil Corporation.

A record of current practices in petroleum mining and processing. Drilling operation; "shooting", using nitro-glycerines; camps and pumping stations; a "casinghead" gasoline plant; use of the "go-devil" for pipe-cleaning; refinery operations; chart showing percentage of distillation products to temperatures; production control; drawing samples from "look boxes"; further treatment plant, including agitators, de-waxing and wax packing; transportation and distribution. (3,388ft.)

[1003]

WIRELESS TELEPHONY (*From* Goldwyn-Bray Pictograph; the magazine of the screen). *p.c.*: Bray Pictures Corporation. *ed.*: Western Electric Company. *d.*: Francis Lyle Goldman. *dist.*: [Visual Education.]

Water waves; animated diagrams of sound waves coming from a bell when it is struck and electric waves travelling through the ether. Two boys then demonstrate that they can see each other after they are out of earshot. An animated diagram of electric waves crossing the ocean; a cartoon demonstrates that electric waves can carry sound waves. A wireless station; animated diagrams of sending and receiving apparatus. (532ft.)

Refs.: Bioscope, **47** (768), June 30, 1921, p. 49
Mthly. film bull., **1** (8), September 1934, p. 64
Visual Education. A catalogue of educational and cultural films. London, 1931, p. 33 (no. 620)

1921

[1004]

ELECTROMAGNETISM (Famous experiments in electricity and magnetism). *p.c.*: Society for Visual Education (Industrial Film Division). *dist.*: Visual Education.

The making of a magnet from a steel needle, using a Wimhurst machine; the removal of the magnetism by jarring the needle and taking the electric current from a battery. Demonstrations of Oersted's concept of lines of magnetic force and other principles governing magnetic current and circuits. Common electrical measuring instruments making use of these principles, including the galvanometer, voltameter, ammeter, electro-dynometer and an electric motor. (1,681ft.)

Refs.: Visual Education. A catalogue of educational and cultural films. London, 1931, p. 32 (no. 615)

[1005]

ELECTROSTATICS (Famous experiments in electricity and magnetism). *p.c.*: Society for Visual Education (Industrial Film Division). *dist.*: Visual Education.

A glass rod rubbed with silk and a wax rod rubbed with fur become electrically charged; the effect of these charges on pith balls; an explanation of the facts of positive and negative charges and of the repulsion of like charges. The construction of the electroscope is examined and used to illustrate the principle of conduction, and, by means of an animated diagram and apparatus, how electrification may be produced by means of a battery. Faraday's ice pail experiment; animated diagrams of Lord Kelvin's device to produce continuous electrification; the apparatus in operation. A demonstration of the Wimhurst machine, an electrical

1921 friction machine by which static electricity can be stored at relatively high poten-
(*cont.*) tials. (930ft.)

Refs.: Mthly. film bull., **1** (8), September 1934, p. 64
Visual Education. A catalogue of educational and cultural films. London, 1931, p. 33 (no. 616)

EVOLUTION OF A BUTTERFLY (*c.* 1921). *dist.*: [Ensign]. [1006]
Examples of butterflies' eggs; and brief shots of caterpillars hatching out, and eating; the change to the cocoon, and the emergence of the adult insect are shown, though the complete butterfly is not seen. (84ft.)

Refs.: Mthly. film bull., **5** (55), July 31, 1938, p. 175

[1007]
(HUNTING WASP) (*From* Goldwyn-Bray Pictograph; the magazine of the screen). *p.c.*: Bray Studios. *dist.*: Visual Education.
The wasp in close-up; closer studies of its jaws, foot and sting; it burrows into the ground, dragging in the body of a grass-hopper; the burrow seen in section, with the bodies of dead insects at the bottom; the wasp closes the burrow. (286ft.)

Refs.: Kine. wkly., **49** (727), March 31, 1921, p. 58

[1008]
MAGNETISM (Famous experiments in electricity and magnetism). *p.c.*: Society for Visual Education (Industrial Film Division). *dist.*: Visual Education.
The use of compass needles as magnetic detectors; the molecular nature of magnetism is demonstrated by a tube containing iron filings. The effect of heat on magnetic property; various experiments illustrating the action of "molecular magnets". (1,012ft.)

[1009]
MANHATTA. *p.c.*: Film Arts Guild. Inspired by Walt Whitman's poem "Manhatta". *ph.*: Paul Strand and Charles Sheeler.
"Study of modern Babylon-on-the-Hudson". The development is that of the poem, with quotations prefacing the shots. The view of the New York harbour and skyline is followed by a loaded ferry releasing its mass of people to flood the streets. Shots of the tall skyscrapers are interspersed with scenes of the working city with its diggers, huge derricks and cranes, machines and chimneys and the steel skeletons of buildings. Glimpses of the busy railways, trains and arched bridges succeed long shots of the bay with its steamships and tugs. The ceaseless crowds and busy streets are viewed from a high balcony; a sunset over the bay. (647ft.)

Refs.: Film Society (London), Programme 18, November 13, 1927
Museum of Modern Art. Film index. N.Y., 1941, p. 642

[1010]
[MYSTERIES OF SNOW] [(*From* Goldwyn-Bray Pictograph; the magazine of the screen.)] *p.c.*: Bray Studios. *dist.*: Visual Education.
An experiment which demonstrates how dew is formed; dew under a microscope; the different forms of snow crystals; a city street under snow; skiers; trees in the country laden with snow. (791ft.)

Refs.: Bioscope, **67** (768), June 30, 1921, p. 49
Visual Education. A catalogue of educational and cultural films. London, 1931, p. 33 (no. 617)

The SPIDER (*c.* 1921). *dist.*: [Ensign]. [1011]
The eggs of the spider in the sac; a brood of young spiders. The adult spider while a fly is trapped in the web. A fly walking over gelatin, and the resulting cultures of germs carried on its feet. (94ft.)

Refs.: Mthly. film bull., **5** (55), July 31, 1938, p. 175

The SPIDER'S WEB (*c.* 1921). *dist.*: [Ensign]. [1012]
The spinnerets of the spider. A spider held against a miniature drum on to which thread is wound off as it is spun, 280 feet of silk being produced in two minutes. This thread is compared in thickness with human hair, to give some idea of its size. (95ft.)

Refs.: Mthly. film bull., **5** (55), July 31, 1938, p. 175

1921 [1013]

(*cont.*) [TAOS INDIANS] [(*From* Goldwyn-Bray Pictograph; the magazine of the screen)]. *p.c.*: Bray Studios. *dist.*: Visual Education.

The village of Taos in New Mexico and scenes of village life; celebrations on San Geronimo's Day including races and a dance of triumph. (544ft.)

Refs.: Bioscope, **67** (768), June 30, 1921, p. 49
Visual Education. A catalogue of educational and cultural films. London. 1931, p. 15 (no. 542)

[1014]

[THIS IS A STORY ABOUT TEETH AND HOW TO TAKE CARE OF THEM]. *p.c.*: Clinical Film Libraries. *dist.*: Bermondsey Borough Council Health Propaganda Department.

Diagrams of teeth; how decay is caused. Animals chew at tough meat and vegetables and so keep their teeth healthy. How to clean teeth; the right foods to eat. (1,045ft.)

Refs.: Bioscope, **55** (871), June 21, 1923, p. 60

1922 [1015]

CONQUERING THE ALPS. *p.c.*: [Educational Films Corporation of America]. *dist.*: [Ideal Films].

Skiing tactics are demonstrated by expert Swiss skiers. A turn is shown both from a stationary position and at speed; the skier then slows down by "snow ploughing", "stemming" and "double stemming", the latter being technically known as the "Christiana swing". An exhibition of ski-waltzing is followed by shots of jumps; showing the take off, the ski-jump in slow motion, a record jump of 145 feet, and a leap over a precipice. Finally the skiers are seen churning up clouds of "snow spray" as they bend this way and that, tacking swiftly down the mountain slopes. (755ft.)

Refs.: Kine. wkly., **66** (797), August 3, 1922, p. 24 (advert.)

[1016]

NANOOK OF THE NORTH. *sp.*: [Revillon Frères.] *p.*: Robert J. Flaherty. *d.*: Robert J. Flaherty. *ph.*: Robert J. Flaherty. *dist.*: [Pathé Exchange].

Nanook, Chief of the Itivimuits, an Eskimo tribe in the Cape Dufferin district of the Hudson Bay Territory, prepares with his family for the summer, goes to the white man's trading station, catches walrus, seals and foxes, builds an igloo, trains his children in the art of hunting, breaks camp and finally returns with his family through a storm to the shelter of an old igloo. (5,036ft.)

Refs.: Flaherty, Robert J. *and* Frances Hubbard Flaherty. My Eskimo friends; Nanook of the north. London, 1924.
Kine. wkly., **67** (803), September 14, 1922, p. 52

[1017]

The PANAMA CANAL (Regional geography of the United States). *p.c.*: [Ford Motion Pictures Laboratories].

The Rio Chagres which supplies water for the Canal; the ports of Cristobal and Balboa either end of the Canal; various locks and dams; scenes in Panama City; one of the villages of bamboo huts along the banks of the Canal. (777ft.)

[1018]

PEGGY HYLAND'S IMPRESSIONS OF THE OLD SANTA FE TRAIL. *p.*: F.[rederick] L. Granville. *ph.*: Roger W. Fowler.

The journey across America is made by car, passing through New Mexico, Kansas and Missouri. Wide rivers and waterfalls, pine forests, the natural scenery of the Rocky Mountains, and vast plains where sheep and cattle graze are shown, some of the sequences being taken from the car as it moves along the road. There are shots of buildings in Santa Fe, St. Louis and other cities on the route; a ruined fort; primitive dwellings in Pajarito Park; men engaged in pottery manufacture; and, in the old part of Santa Fe, groups of Pueblo Indians. Representatives of the fauna of this region include bears, pelicans, and a horned toad. (745ft.)

Refs.: Motion picture magazine, **22** (11), December 1921, p. 74

[1019]

RECENTLY WE DROPPED OFF AT POMPTON LAKES, N.J., TO VISIT ALBERT PAYSON TERHUNE, THE FAMOUS WRITER OF DOG STORIES (U.S.A.? *c.* 1922). Extract from a cinemagazine showing author in his garden with his wife and collie dogs. (185ft.)

1923–27 [1020]

DOMESTIC SECRETS OF THE EIDER DUCK; we invade the resting grounds on the bleak coast of Labrador (*From* a Pathé Review) (*c.* 1923–27). *p.c.*: [Pathé Exchange.] *ph.*: Howard H. Cleaves.

The eider duck on her nest; the nest and eggs; two baby eider nestling in a man's hand; a cousin of the eider, a razor-billed auk, and a group of young birds. (116ft.)

[1021]

OSPREY; the great fish hawks of the coast of New Jersey (*From* a Pathé Review) (*c.* 1923–27). *p.c.*: Pathé Exchange. *ph.*: Howard H. Cleaves.

A bird in flight; its nest beside a road. An airship in flight, with an osprey in flight in the foreground. The bird alights on the nest. A king bird in flight; another hawk on the nest to which it returns with fish. (161ft.)

[1022]

(The RIVER NILE) (*From* a Pathé Review) (*c.* 1923–27). *p.c.*: [Pathé Exchange.]

The Blue Nile; the ancient monuments south of Wadi Halfa; shots of tombs and temples; native life; various monuments with further shots of the Blue Nile; a camel caravan being unloaded in Wadi Halfa; natives making beds. (174ft.) (Film incomplete).

[1023]

SKIES OF THE SOUTH SEAS; a symphony of the land of Noa Noa (*From* a Pathé Review) (*c.* 1923–27). *p.c.*: [Pathé Exchange.]

Shots of a tropical sky with silhouettes of palm trees in the foreground. (16ft.)

[1024]

WHEN MR. AND MRS. BLUEBIRD TOOK UP HOUSEKEEPING . . . (*From* a Pathé Review?) (*c.* 1923–27). *p.c.*: [Pathé Exchange.]

A series of close shots of two bluebirds are followed by a shot of a Baltimore oriole youngster and of sandpipers on the beach and a youngster. (130ft.)

[1025]

ZOO NECKERS (*From* a Pathé Review) (*c.* 1923–27). *p.c.*: [Pathé Exchange.]

Various shots of two giraffes in a zoo; including a close-up of their heads. (98ft.)

1923 [1026]

BOHEMIA (In other lands series). *p.c.*: Post Pictures Corporation. *d.*: Clyde E. Elliott.

An outline map showing neighbouring territory is followed by shots of life in Czechoslovakia: peasants in town and country, buying and selling in the market, meeting in the town square before Sunday service. Further shots illustrate various types of costume worn by Czechoslovakian peasants. Women are seen drawing water from a well and working in the fields. (605ft.)

Refs.: Film Daily. Film Year Book, 1924, p. 83
Mthly. film bull., 1 (11), December 1934, p. 97

[1027]

The WORLD STRUGGLE FOR OIL. *p.c.*: United States Bureau of Mines of the Department of the Interior in co-operation with the Sinclair Consolidated Oil Corporation.

Early history of petroleum demonstrated by extracts from feature films including the defence of Babylon from *Intolerance*; early drilling endeavours by Col. E. L. Drake; the effect of petroleum on industry and transport; uses in World War I; world consumption and production, chiefly illustrated by maps and diagrams. (6,321ft.)

1924 [1028]

ANALYSIS OF MOTION. *p.c.*: Novagraph Film Corporation, New York.

Ballerina Albertina Rasch is studied with the slow motion camera in her exercises and various practice steps. Contrasting ordinary and slow motion shots illustrate the following movements: posée, grand jeté, pirouettes, relevée, jeté saute, entrechat, moving sur les points, fouettés and a fouetté rond de jambs en l'air. (440ft.)

Refs.: Film Daily. Film Year Book, 1925, p. 505

COLUMBINE. [1029]

A fragment showing Anna Pavlova dancing *Columbine* on the set of Douglas Fairbanks' *The Thief of Bagdad.* (79ft.)

1924 The DYING SWAN. [1030]
(*cont.*) Anna Pavlova dances *The Dying Swan* in a series of test shots taken on the set of Douglas Fairbanks' *The Thief of Bagdad.* These shots reproduce the first part of the dance twice. (310ft.)

[1031]
HOW WE HEAR. *p.c.*: [Bray Screen Products]. *dist.*: Visual Education.
Diagrams illustrating the analogy between the structure of the ear and that of a telephone instrument. Diagrammatic representations of the outer, middle and inner ear; the mechanism by means of which sound waves reaching the outer ear, react on the inner ear and from which impulses are despatched to the brain. (769ft.)

Refs.: Mthly. film bull., 7 (73), January 31, 1940, p. 14
Visual Education. A catalogue of educational and cultural films. London, 1931, p. 35 (no. 624)

[1032]
MECHANISM OF A MOTOR CAR (Parts 2 and 4). *p.c.*: Bray Studios. *dist.*: British Instructional Films.
Part Two. Models demonstrating how the wheels of a motor car are driven by gears on shafts and how the framework of the car rests on springs on the axles. *Part Four.* Animated diagrams demonstrating the working of the engine. (1,826ft.)

Refs.: Bioscope, **61** (938), October 2, 1924, p. 48
Kine. wkly., **92** (911), October 2, 1924, p. 72

(OPTICAL DISTORTIONS) (*1924). [1033]
A trick film showing a series of shots of people's faces distorted as in convex and concave mirrors. The film ends with a man's profile which is duplicated across the screen. (78ft.)

1925 [1034]
GRASS; a nation's battle for life. *p.c.*: Famous Players-Lasky Corporation. *d. and ph.*: Merian C. Cooper and Ernest B. Schoedsack. *script*: Marguerite Harrison. *titled and edited by*: Terry Ramsaye and Richard P. Carver. *dist.*: Paramount Pictures.
Three travellers, Cooper, Schoedsack and Marguerite Harrison travel over the Anatolia Desert, over the Taurus Mountains, to the country of the nomadic Persian (Baktyari) tribes. They accompany the tribes on their great migration in search of grass, and show how they cross the rushing River Karun on rafts supported by goat-skin bladders, and conquer the formidable Zardeh Kuh Pass until they come once more to a land where they can pitch their tents in contentment. (3,691ft.)

Refs.: Bioscope, **67** (1024), May 27, 1926, p. 46
Cooper, Merian C. Grass, 1925, pp. xx, 362
Kine. wkly., **111** (997), May 27, 1926, p. 41

[1035]
INSIDE OUT (*1925). *p.c.*: Picture Service Corporation. *p.*: Rowland Rogers.
The film shows by means of animated diagrams, the processes of digestion and the effects of constipation. It ends with shots of foods which help constipation. (815ft.)

1926 [1036]
JOE MAGEE IN AN EVENING AT HOME (*From* a Pathé Review). *p.c.*: Pathé Exchange.
Joe Magee is a chimpanzee in evening dress and he is first shown removing his gloves, he then strikes a match and lights a cigarette; rides a cycle; roller skates; starts to undress. The film ends with a close shot of his head. (236ft.)

[1037]
MOANA—A ROMANCE OF THE GOLDEN AGE. *p.c.*: Paramount Pictures. *p.*: Adolph Zukor and Jesse L. Lasky. *d.*: Robert J. Flaherty and Frances Hubbard Flaherty. *technical assist.*: Lance H. Clark. *ed.*: Julian Johnson. *titles*: Julian Johnson.
A story of life on Savii, one of the Samoan islands and of the initiation of Moana. The Samoans and Moana's family are seen at their daily lives—gathering food in the forest, snaring animals, spearing fish and catching turtles from a canoe. At the end of the day Moana dances the Siva before Fa'angase, one of the village

1926 maidens. The film ends with the initiation of Moana to manhood. While the young
(*cont.*) men of the village dance, Moana is tattooed on his back and legs with needles of bone and dye made from candle nut soot. When the tattooing is finished, kava is prepared from ground roots mixed with water and is drunk by the chiefs. (5,592ft.)

Refs.: Bioscope, **67** (1025), June 3, 1926, p. 32
Kine. wkly., **111** (997), May 27, 1926, p. 42

[1038]
PRIMITIVE LOVE—AN EPIC OF THE FROZEN NORTH. *p.c.*: Edward L. Klein Corporation. *d.*: Frank E. Kleinschmidt. *dist.*: Stoll Picture Productions.

A story of the life of Siberian Eskimos. In spring the family leave their winter dwelling and travel by dog team and build themselves a summer igloo; the father hunts for seal, which they eat; they also hunt for duck and musk rats, arctic hares and ptarmigan. The sun disappears for three months and they live in a winter igloo constructed of driftwood and banked to the roof with sod. Two suitors for the hand of one of the daughters go on a polar bear and walrus hunt with the father; two bears and one walrus are caught. The daughter chooses one of the suitors and the wedding is celebrated. (5,060ft.)

Refs.: Bioscope, **67** (1027), June 17, 1926, p. 35
Kine. wkly., **112** (1000), June 17, 1926, p. 77

1927

[1039]
SO THIS IS AMERICA (a Castle novelty). *p.c.*: Castle films. *dist.*: Film Distributors.

Views of the following: Colorado's Rockies; Oregon Crater Lake; Mount Shasta, California; Truckee, Sierra Nevada; Lake Tuhoe; Yosemite Valley; Monterey Peninsula; Los Angeles; Roosevelt Dam, Arizona; the Grand Canyon. (554ft.)

Refs.: Bioscope, **70** (1062), February 17, 1927, p. 77

1928

[1040]
The BULLFIGHT OF FREJUS. *d.*: Harry Lachman. *ph.*: [G. Ventimiglia]. *dist.*: Wardour Films.

Frejus where a fete is being held; the bullfighters riding through the streets and entering the arena; the bull enters the arena and the men pole vault over its back; they are shown jumping in slow motion and dodging the bull with the film speeded up. (200ft.)

Refs.: Film Society (London). Programme no. 30, March 10, 1929

OO-TANG (*c.* 1928). *dist.*: Butcher's Empire Pictures. [1041]

An expedition to the East Indies showing work on an estate—rubber cultivation, rice and sugar cane growing and elephants used in teak forestry. A big game hunting expedition is made and a leopard is shot. Two tigers are captured alive and the film ends with the capture alive of two orang utangs. (4,440ft.)

[1042]
CHARLES A. LINDBERGH'S TRIUMPH OF THE AIR. *sp.*: The Motion Picture Industry of America. *compilers*: The Motion Picture Producers and Distributors of America. *ed.*: H. E. Hancock. *script*: H. E. Hancock. *contributors*: Fox Movietone News, Paramount News, International News, Pathé News, Metro-Goldwyn Mayer Corporation, Kinogram Publishing Corporation.

A record of Lindbergh's flight across the Atlantic and subsequent tours of the United States and South America. His arrival and reception at the following cities and towns is shown: Paris, Brussels, London, New York, Hartford, Boston, Springfield, Albany, Buffalo, Cleveland, Detroit, Chicago, Little Falls (his birthplace), Abeline, Dallas, Oklahoma, Muskogee, Baltimore, Mexico City, Guatemala City, San Jose, Panama City, San Juan (Porto Rico), Havana and Washington. Among the personalities shown are included: Mrs. E. L. Lindbergh (his mother), Myron T. Herrick, Paul Painleve, Louis Bleriot, President Coolidge, Richard E. Byrd, L. J. Maitland, Albert F. Hegenberger, Henry Ford, C. D. Chamberlin, James L. Walker, A. E. Smith, John H. Trumbull, Francis X. Schwab, A. C. Ritchie, Speaker Longworth, Dwight Whitney Morrow, President Calles, President Chiari, Horace M. Towner, and President Machado. (5,746ft.)

"Presented to the Government and People of England as a permanent record

1928 of America's appreciation of the welcome accorded Colonel Charles A. Lindbergh
(cont.) in London. Dedicated to the men and women who have pioneered in the advancement of aviation."

Refs.: Kine. wkly., **136** (1104), June 14, 1928

[1043]

TOO MANY POUNDS. *sp.*: Metropolitan Life Insurance Company. *dist.*: Bermondsey Borough Council (Mutual Property Insurance Company).

A propaganda film showing the labour-saving devices of the modern world which combined with over-eating makes large numbers of people overweight. The film with the aid of diagrams and figures shows the dangers of overweight and suggests dieting and exercise as a remedy. (593ft.)

1929

[1044]

ELECTRIC MOTORS; Part 5 (*1929). *p.c.*: Carpenter-Goldman [Laboratories].

Demonstrations of the principles governing alternating currents and alternating-current motors by diagrams and shots of actual motors in action. (1,001ft.)

[1045]

FOUR-STROKE CYCLE PETROL ENGINE (Eastman classroom films). *p.c.*: Eastman Teaching Films. *author:* [George W. Hoke]. *dist.*: Kodak.

Demonstrates the "four-stroke" cycle in a single-cylinder "T" head type of motor. The firing of a cannon compared with the petrol engine cycle. The fuel system of an engine; ignition systems of single and multi-cylinder engines, and water and air cooling are shown. (901ft.)

Refs.: Mthly. film bull., **3** (34), October 1936, p. 162
Kodak Limited. Catalogue of Kodascope library, sec. 1, p. 46 (no. 3141)

[1046]

FREQUENCY CURVES (Eastman classroom films). *p.c.*: [Eastman Teaching Films]. *author*: [George W. Hoke]. *dist.*: Wallace Heaton Film Library.

Explains in diagrammatic form the nature of a statistical frequency of distribution, and depicts the reason why frequency curves must be considered as boundaries of an area. (205ft.)

H_2O. *d.*: Ralph Steiner. *dist.*: Film Society (London). [1047]

A visual study of water composed in terms of cinematic form and rhythm. (727ft.)

Refs.: Film Society (London). Programme no. 41, October 19, 1930

[1048]

[MOLD AND YEAST (Eastman classroom films)]. *p.c.*: [Eastman Teaching Films]. *author*: [George W. Hoke]. *dist.*: Kodak Medical Library.

A simple demonstration of the two plant types. Specimens of mould on fruit, leather, clothes and bread; the way in which moulds grow and sporulate (part diagram); plus and minus strains; the formation of buds and new plants of mould-like yeast; use of yeast for bread. (197ft.)

Refs.: Kodak Limited. Catalogue of Kodak medical motion pictures. [n.d.], p. 24 (no. 182)

1930

"PUFFING BILLY" PUFFS AGAIN. [1049]

Shots of "Puffing Billy" travelling along and crowds surrounding the engine. The sides of the engine are marked "South Carolina Rail Road 1830" and it is believed to be its centenary run. (122ft.) (Film incomplete).

1931

A BRONX MORNING. *p.*: Jay Leyda. *ph.*: Jay Leyda. [1050]

A film of a typical Bronx morning showing shops, stalls and shoppers; street scenes, children playing; men cleaning the streets; cats and pigeons; birds flying over the roof tops and paper fluttering above the streets. (1,065ft.)

Refs.: Film Society (London). Programme no. 59, December 11, 1932

[1051]

FROM FLOWER TO FRUIT (Eastman classroom films). *p.c.*: [Eastman Teaching Films]. *author*: [K. R. Edwards].

The flower's help in producing seeds. The flowers of roses, lilies and apple

1931 mature, anthers produce pollen, insects assist in pollination, pollen tubes grow, (*cont.*) fertilisation is completed, and the fruit develops. (940ft.)

Refs.: Kodak Limited. Catalogue of Kodascope library, sec. 1, p. 61 (no. 3265)
Mthly. film bull., **44** (4), August 1937, p. 155

U.S.S.R.

1926 [1052]

[MEKHANIKA GOLOVNOGA MOZGA] (Mechanism of the brain). *p.c.*: Mezhrabpom-Russ, Moscow. *d.*: Vsevolod Pudovkin, *under the scientific supervision of* L. N. Voskresenky and D. S. Fursikov. *Physiological experiments and operations supervised by* D. S. Fursikov. *supervision of animal sequences*: L. N. Danilov and S. Averintzev. *supervision of children's sequences*: N. I. Krasnogorsky and A. S. Durnovo. *ph.*: Anatoli N. Golovnya. *animation and diagrams*: I. Vano, D. Cherkess, Yuri Merkulov.

A record of the work of Ivan Pavlov, the Russian physiologist. The better developed the brain the quicker the responses: food-taking by crocodile, birds and various mammals. Diagrams of brain structure. Child's increasing intelligence. Central nervous system of frog. De-cerebrated frog shows reflex reactions, but not if spinal cord destroyed. Various reflexes. Salivary secretion reaction demonstrated on Pavlov dog. What is a conditioned reflex? If two centres are activated simultaneously they become temporarily connected and excitation of one will lead to excitation of the other. Examples of this. A monkey can be conditioned to respond to one colour but not another and to different rates of beating of a metronome. Diagrams of dog's and monkey's brains. Salivary fistula in a child works just as in the dog. Conditioned reflex in child established. Disease or injury in man produces function similar to those experimentally produced in animals by brain-centre extirpation: cases of gunshot and syphilitic amentia. Baby possesses only absolute reflexes; conditioned reflexes are acquired as motor system improves. The Aim reflex; desire for possession. (5,722ft.) *English titles.* (Diagrams in Russian.)

Refs.: Close-up, **3** (4), October 1928, pp. 27–31
Film Society (London). Programme no. 43, December 14, 1930
Leyda, Jay *comp.* An index to the creative work of Vsevelod I. Pudovkin. Special suppl. to *Sight and sound*, November 1948. (Index series no. 16.)

1928 [1053]

[TCHELOVEK S KINEAPARATOM] (Man with the movie camera) (title missing). *p.c.*: [Vufku]. *d.*: [Dziga Vertov]. *ph.*: [Mikhail Kaufman]. *assist. ed.*: [E. Svilova].

An impression of city life in modern Russia. It consists of unrelated shots of life in the city. The director regarded the film as "cinematic research in cinema, an attempt at a cinema-language, uninfluenced by literature or the theatre". The film is made in a series of definite sequences each forming one reel. (5,921ft.)

Refs.: Film Society (London), Programme no. 44, January 11, 1930
Close-up, **4** (3), March 1929, p. 48; **4** (4), April 1929, pp. 40, 48; **4** (6), June 1929, p. 16

1929 [1054]

TURKSIB (Turksib). *p.c.*: [Vostok-Film]. *d.*: Victor Turin. *ph.*: E. Slavinski, B. Scrancisson. *English version*: John Grierson. *dist.*: [Atlas Film Company].

The story of the building of the Turksib railway and the subsequent rise in the standard of living in Turkestan. It opens with shots of cotton growing and spinning and weaving. Lack of water causes the cotton to fail as the grain for food takes all the water available. If grain from Siberia could be brought to Turkestan, more could be grown for all Russia. The plains and steppes are surveyed and the building of the railway commenced. When the railway is finished, civilisation breaks through bringing education, irrigation works, and new methods of farming. (5,302ft.) *English titles.*

Refs.: Bioscope, **82** (1223), March 12, 1930, p. 27; **82** (1225), March 26, 1930, p. 45
Close-up, **5** (6), December 1929, p. 488; **7** (6), December 1930, p. 397

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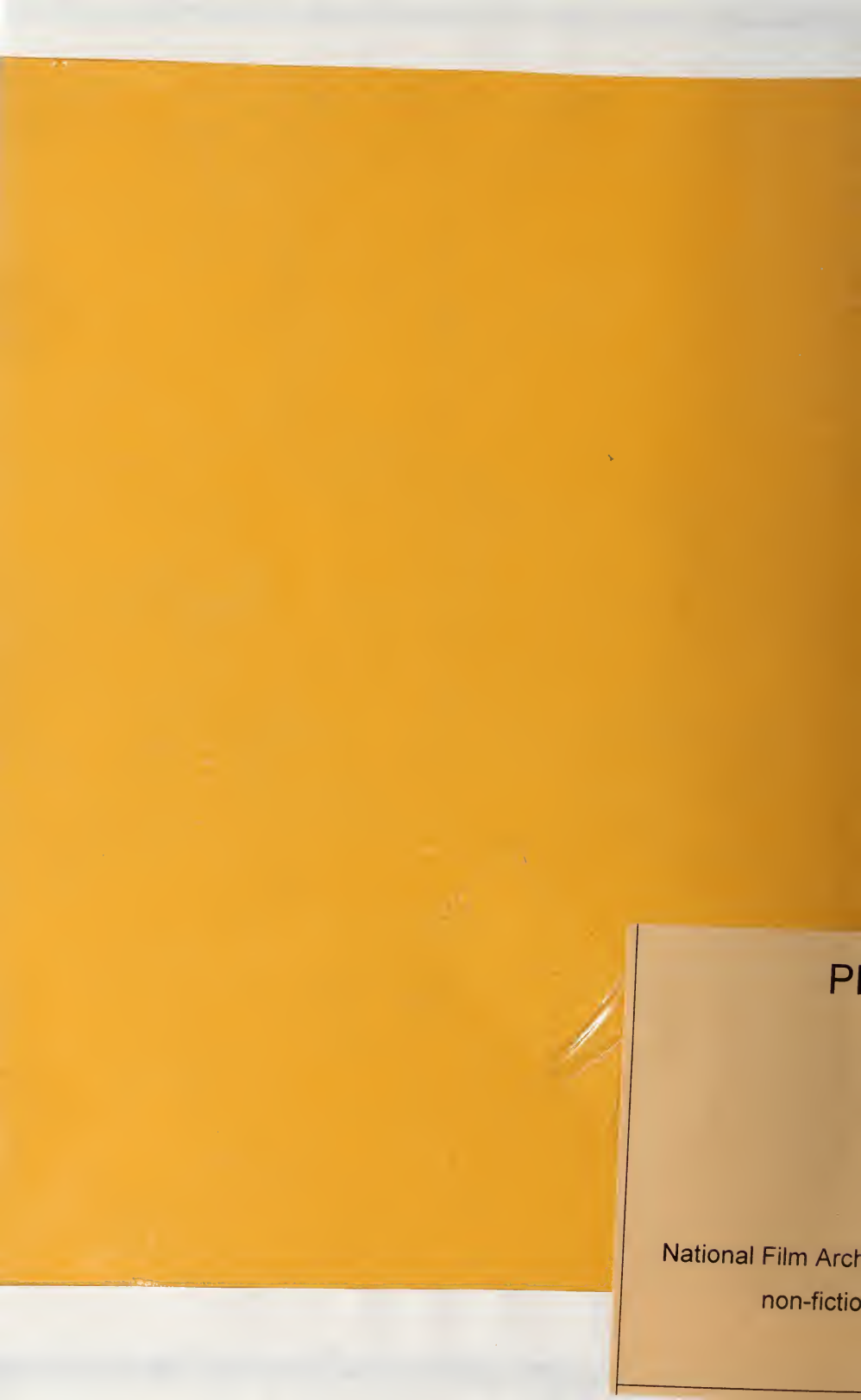
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